PROGRESS IN SONG.

BY

B. C. UNSELD
AND
E. T. HILDEBRAND

Price $1.00

THE FILLMORE BROS. CO.

528 ELM ST CINCINNATI, O.

PRINTED IN BOTH ROUND AND SHAPED NOTES.

Digitized by the Internet Archive
in 2013

http://archive.org/details/progressinsongco00unse

PROGRESS IN SONG

A COMPLETE AND CAREFULLY

GRADED COURSE OF PRACTICAL EXERCISES, PART-SONGS, HYMNS, CHORUSES AND ANTHEMS,

FOR THE USE OF

SINGING SCHOOLS, NORMAL SCHOOLS, COLLEGES AND MUSICAL CONVENTIONS.

BY

B. C. UNSELD AND
E. T. HILDEBRAND.

THE FILLMORE BROTHERS COMPANY

528 Elm Street, CINCINNATI, O.

Printed in the U. S. A.

Teachers' Schedule of Graded Songs.

TWO-PULSE MEASURE. Page.

Key C. The Voice of Music 6
" C. Hours of Song 8
" C. Dreamy Twilight 10
" C. Nearer Home 10
" C. Work Song 12
" C. Cheerful Faces 13
" G. In the Key of G We Sing 15
" G. Swell the Anthem 15
" G. God is Present 16
" D. In the Key of D We Sing 22
" D. Must We Part 23
" A. Speak Tenderly 28
" F. Twilight Song 36
" B♭. May Welcome 44
" E♭. Bright Hope 50

THREE-PULSE MEASURE.

Key C. Gracefully Down 17
" G. Come, Sound His Praise 18
" D. Cheerful Labor 23
" D♭. Rest, Light, Love, Life 25
" F. May, the Beautiful Child 37
" B♭. Gracious Promise 45

RESTS—QUARTER, HALF AND DOTTED HALF.

Key C. 2/4. Try Again 19
" G. 3/4. Beautiful Moonlight 20
" A♭. 3/4. Wind-Whispers 29

BEGINNING WITH THE WEAK ACCENT.

Key C. 2/4. Along the Way to School 20
" G. 2/4. Jordan's Banks 21
" D♭ 3/4. Sweet Afton 24
" D. 3/4. Never Say Fail 25

FOUR-PULSE MEASURE.

Key C. Happy Home 26
" D. Faintly Flow 27
" A. Come and Roam 29
" A♭. Evening Bells 30
" A♭. Tarry with Me 33
" F. Happy J. H. 37
" F. Gently Evening Bendeth 40
" B♭ Hope's Promptings 44
" B♭. Evening Rest 46
" E♭. The Mill-Wheel 51
" E. Money Maxims 51
" G♭. Don't Step There 56

EIGHTH NOTES.

Key C. 2/4. Evening Sun 31
" G. 2/4. Summer Time 32
" D. 2/4. When Will Roses Fade 32
" D. 4/4. The Moonlight Sail 95
" A. 2/4. Little Snow Flake 33
" A. 4/4. Bounding Billows 34
" A. 2/4. The Sky Lark 35
" F. 2/4. A Sermon 38
" F. 4/4. My Native Land 38
" F. 4/4. Gently Sighs the Breeze 40
" B♭. 2/4. Never Fear 46
" E♭. 2/4. Joyful End 50
" E♭. 4/4. The Dead March 52
" E. 4/4. Never Mind 52

DOTTED QUARTER NOTE—EIGHTH REST.

Key C. 2/4. Boys Wanted 41
" G. 4/4. I Give Myself to Thee 123
" F. 4/4. Religion 41
" B♭. 3/4. Sparkling in the Sunlight 45
" D♭. 4/4. The Sweetest Place 49

DOTTED QUARTER NOTE—EIGHTH REST—Cont'd Page.

Key C. 2/4. The Coming Spring 42
" F. 2/4. Spring is Here 43
" F♯. 2/4. Sing, Gaily Sing 56

SIX-PULSE MEASURE.

Key C. 6/4. Summer is Coming 47
" F. 6/8. Singing 48
" D. 6/8. List to the Bells 48
" B♭. 6/8. Over the River 49
" A♭. 6/8. Grandpa's Advice to the Boys 88

SIXTEENTH NOTES—DOTTED EIGHTHS.

Key C. 2/4. Lovely May 53
" C. 2/4. When the Days are Bright 54
" G. 2/4. Cling to the Mighty One 55
" E♭. 2/4. Minstrels Sing in Many Lays 55
" F. 4/4. Take My Life and Let It Be 130

VARIETIES OF MEASURE.

Key C. 2/3. Petre 58
" E♭. 3/2. Confidence 58
" D♭. 3/8. 'Tis Coming 59

CHROMATIC TONES.

Key C. Redeeming Love 60
" C. Work 121
" C. Upward Look 62
" D. What to Love 61
" D. The Snow Flake 89
" A. Who Loves the Trees Best 75
" C. Hoe Your Own Row 63
" C. Mizraim 64
" D♭. The Sea-King's Bride 97
" D♭. Possession 121
" E♭. Jesus Will Come 124
" E♭. Even Song 65
" A. Purer, Dearer, Surer 65
" E. Guide Me, O My Saviour 66
" D♭. Farewell to Earth 66

TRANSITION.

Key C. Welcome, Friends of Song 67
" G. See the Shades of Evening 67
" B♭. The Wildwood Dell 68
" C. Fare Ye Well, Sweet Summer Flowers 68
" C. Shepherd of the Valley 69
" D. The Beauty of Song 98

TRIPLETS—COMPOUND MEASURE.

Key C. Surrounding Grace 70
" G. Beautiful Home Far Above 71
" C. 9/8. Our Happy Land 72
" F. 9/8. Jesus, Lover of My Soul 73
" B♭. 12/8. Beautiful Flag of Liberty 74
" E♭. 12/8. Fountain of Life and Light 122

SYNCOPATION.

Key C. 4/4. O Sunshine 76
" G. 2/4. Cary 76
" G. 3/4. The Alpine Herdsman 77

THE MINOR MODE.

Key A min. Summer Time, Farewell 78
" D min. Hoxie 79
" E min. Look to Jesus 83
" C maj. A min. Coming with the Humming 79
" A♭ maj. F min. St. Nicholas 80
" F♯ min. A maj. Christian Union 80
" A maj. F♯ min. The Sunbeams are Glancing 82
" A maj. F♯ min. The Calm, Sunny Day 91
" D♭ maj. B♭ min. Music is a Blessing 96

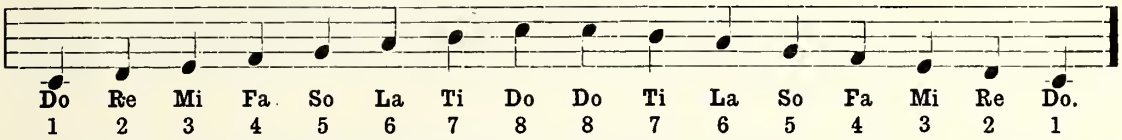
GRADED EXERCISES.

To THE TEACHER.—As this book is intended for the pupil's use, elaborate disquisitions on the theory of music for the benefit of the teacher are omitted. Mere definitions, the memorizing of which is frequently mistaken for music study, are also omitted. The pupil needs only the practical exercises. The teacher will explain the theory involved in each exercise as he understands it. For a complete course of theoretical statements, explanations, etc., the teacher is refered to *The Choral Standard*, published by The Fillmore Bros. Co.

The things to be taught—explained and illustrated with blackboard examples—before beginning the practice of the exercises in this book, are: *The Scale*, the names of its tones, syllables, numerals, and possibly the letters. *The Staff*, the names of its degrees—first line, first space, etc. *Notes*, as used on the staff in indicating the succession of tones. For a method of giving this first lesson and the various other lessons of the course, the teacher is referred to "*Illustrative Lessons for the Singing Class Teacher*," by B. C. Unseld, published by The Fillmore Bros. Co., Cincinnati, O., and 40 Bible House, New York.

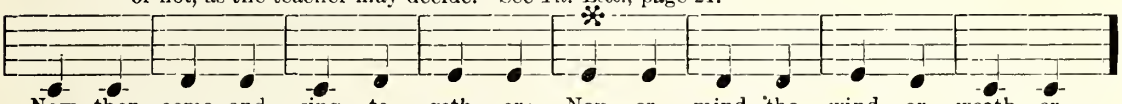
For an optional course of exercises in place of the following, see page 84.

1. The SCALE, STAFF, NOTES. See "*Illustrative Lessons*," Chapter I.

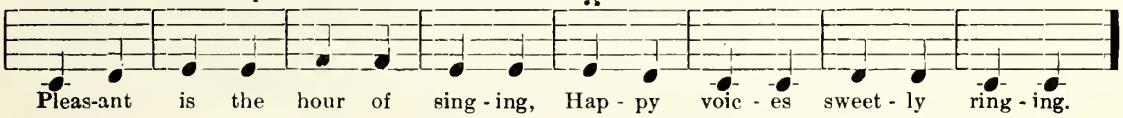


Bars are used in these exercises merely to help the eye in reading. No further explanation of them need be made at this point. The teacher may mark the time by tapping with pointer or pencil, a tap to each quarter note. This can be done without going into an explanation of measure. Each Ex. should be practiced to the syllables until it can be sung correctly; then to *la*, and finally to the words, if any be supplied.

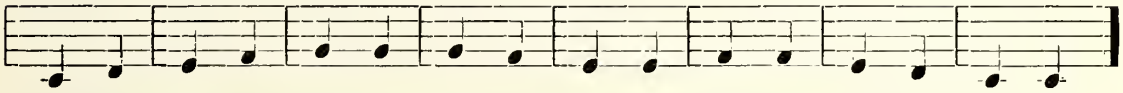
2. May be sung as a Round for two parts. Those exercises marked as Rounds may be sung as such or not, as the teacher may decide. See *Ill. Less.*, page 21.



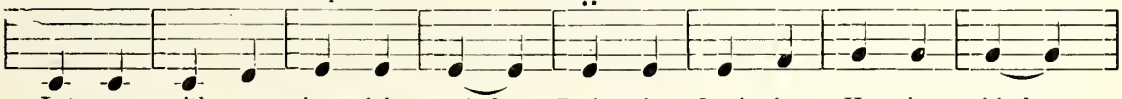
3. Round for two parts

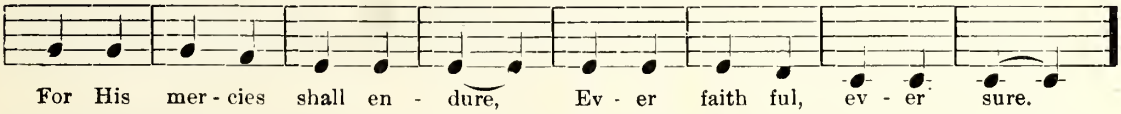


4.

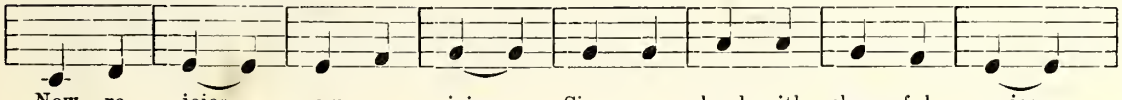


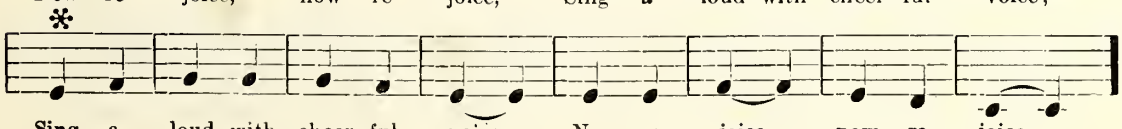
5. The TIE says: Prolong the tone through the time of both notes—two taps. Round for two or four parts.



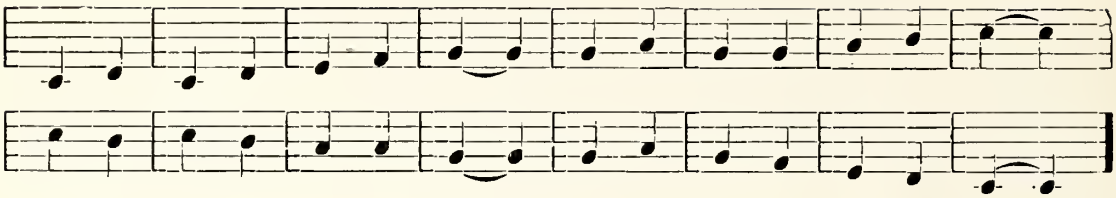


6. Round for two parts.

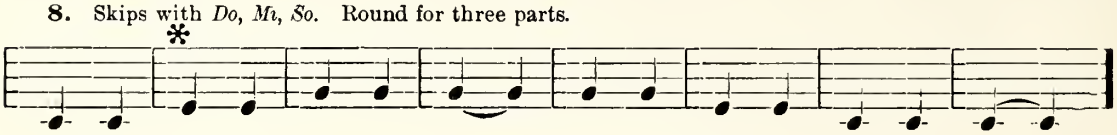




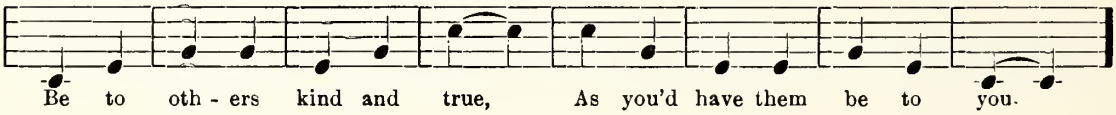
7.



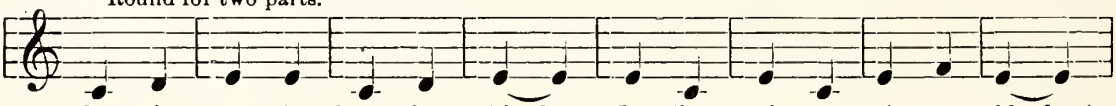
8. Skips with *Do*, *Mi*, *So*. Round for three parts.

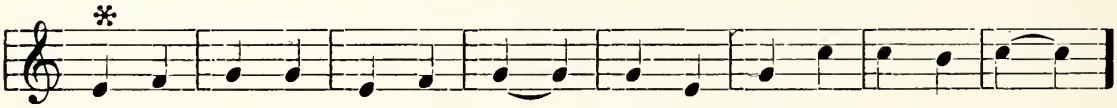


9.



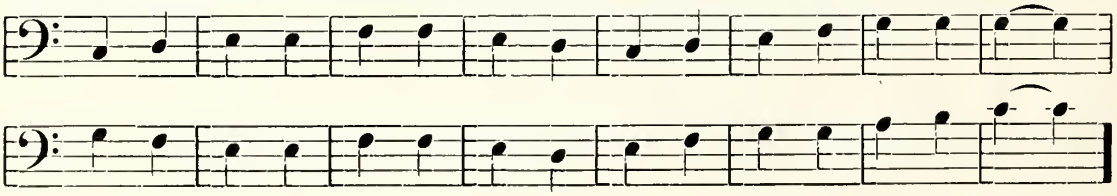
10. Treble Clef. Explain the use of the Treble Clef as showing the position of *Do*, added line below. Round for two parts.



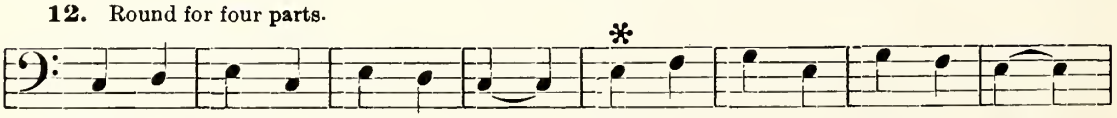


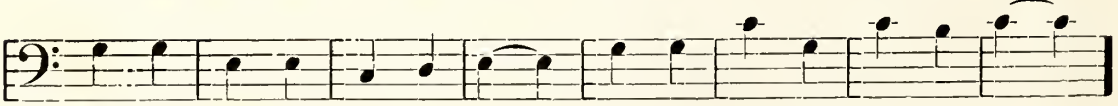
11. Base Clef. Explain the use of the Base Clef as showing the position of *Do*, second space.

All the pupils should learn to sing from each clef, but no notice should be taken of the absolute pitch of the clefs. Our first use of the clefs and all signatures is simply to show the place of *Do*. Never mind how much more *might* be taught and later on should be taught—concerning the clefs and signatures, this is all that needs to be taught just now. See *Ill. Less.*, Chap. III.

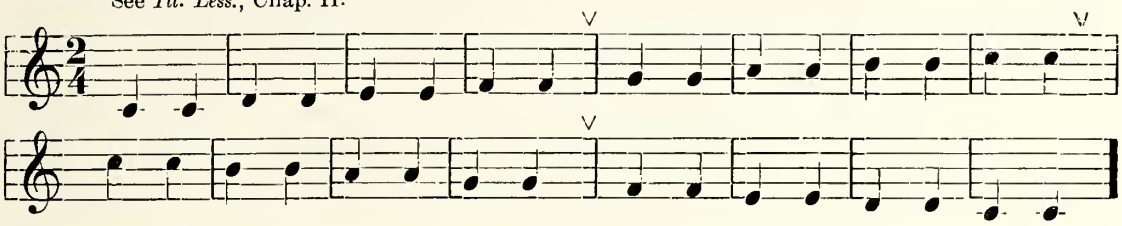


12. Round for four parts.

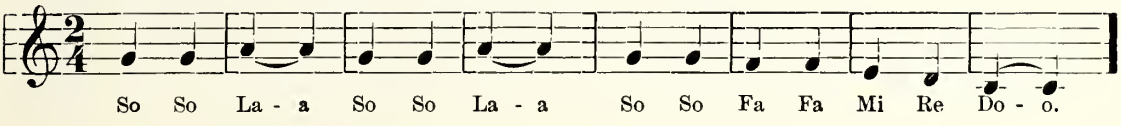




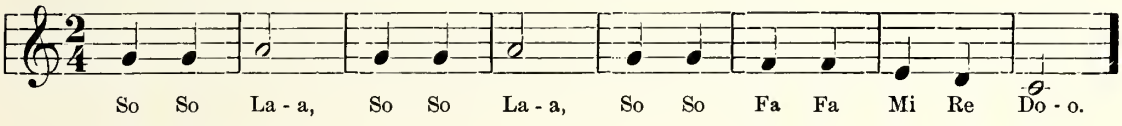
13. Explain Accent, Measure, Pulses, Pulse Notes, (quarters), Bar, Double Bar, Measure Sign $\frac{2}{4}$
See *Ill. Less.*, Chap. II.



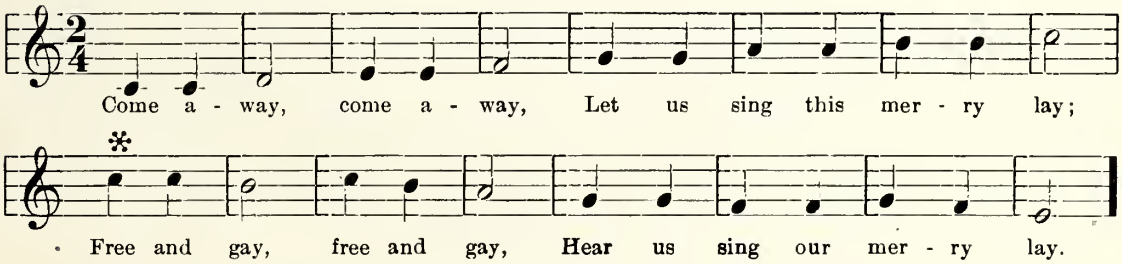
14. Explain the Tie, representing the connecting of two pulses.



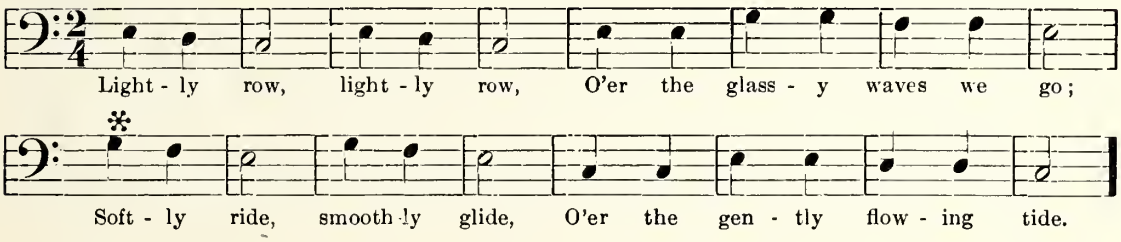
15. Explain the Half Note, representing the uniting of two pulses.



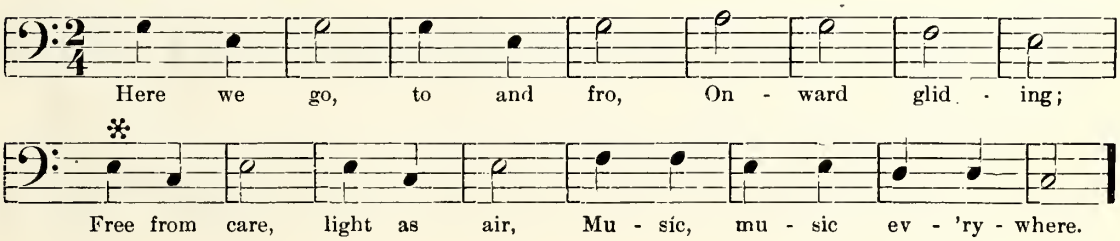
16. Round for two parts.



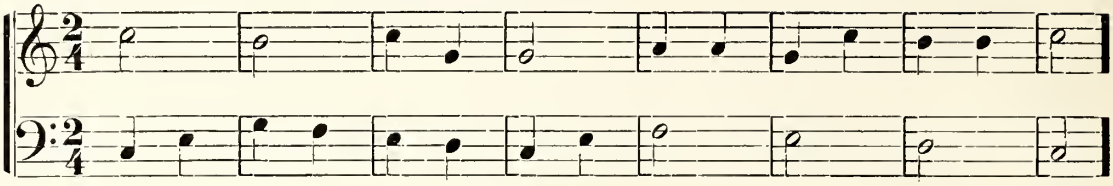
17. Round for two parts.



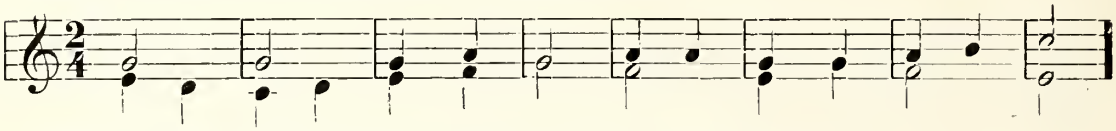
18. Round for two parts. S. S. M.



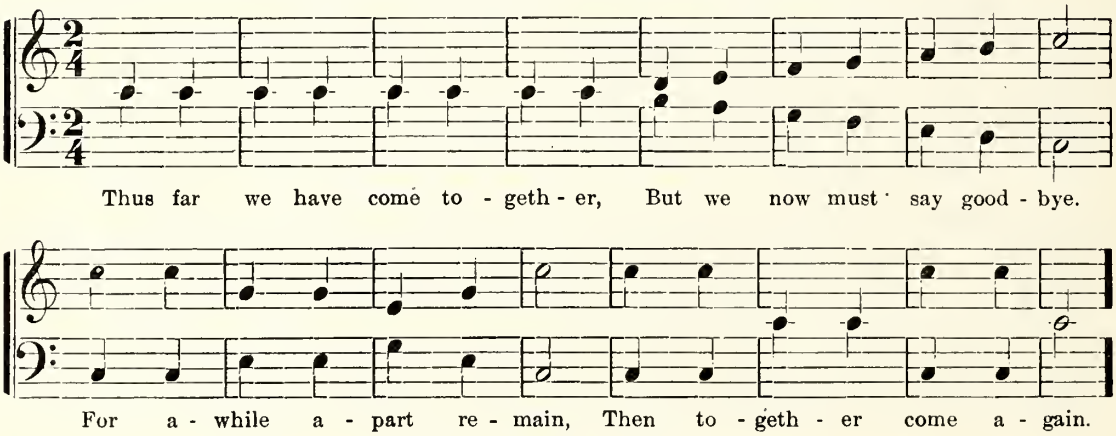
19. Explain the BRACE. Exchange parts and repeat.



20. Explain two parts on a single staff. Exchange parts.



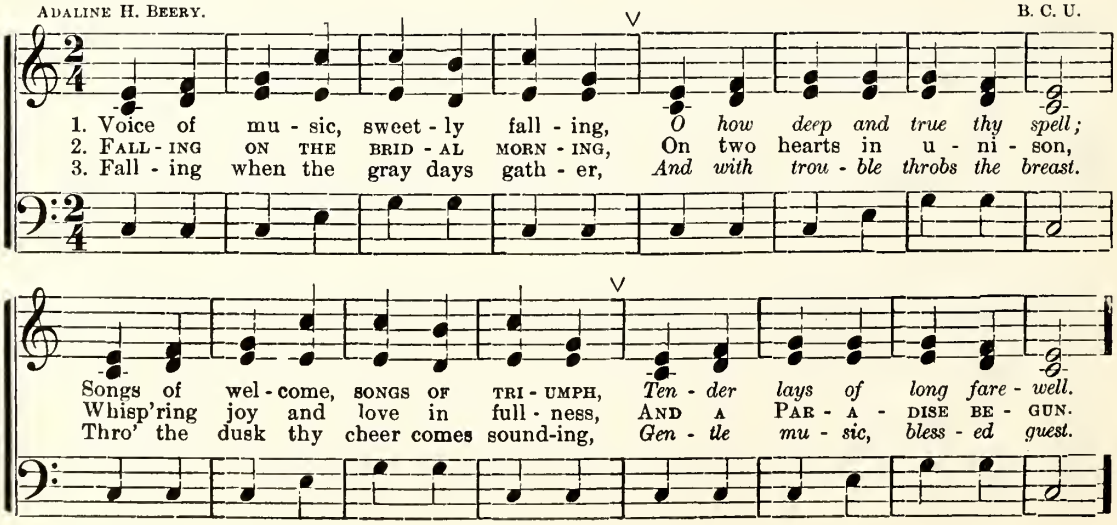
21. Explain the difference of pitch between men's voices and women's voices, and the use of the treble clef for women's voices and the base clef for the voices of men.



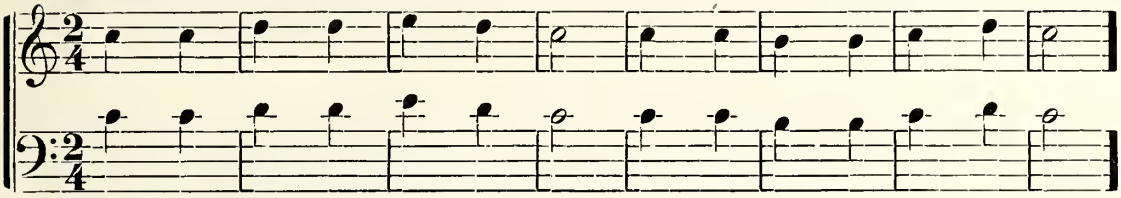
THE VOICE OF MUSIC.

After each part has been practiced separately by the whole class, let two sections of ladies take the two upper parts, all of the gentlemen the lower. The words in *italics* sing softly, those in SMALL CAPITALS sing loudly, and those in the common type sing with a medium power.

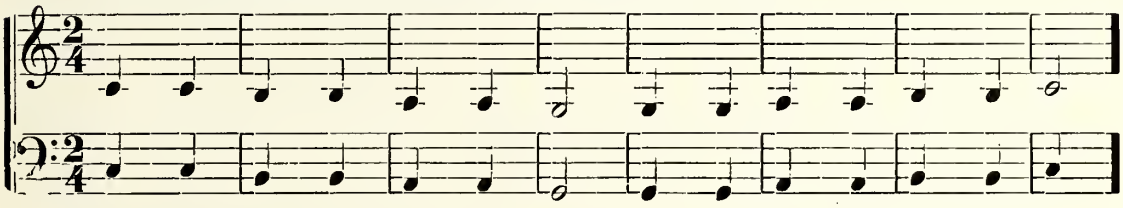
ADALINE H. BEERY. B. C. U.



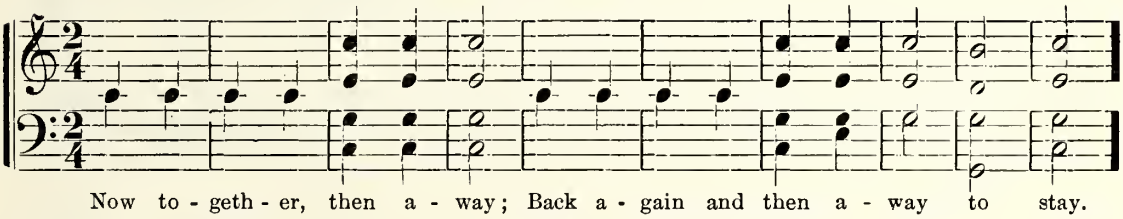
22. Explain the scale above. See *Ill. Less.*, page 6. Those of the ladies who can sing the higher tones easily are SOPRANOS. Gentlemen who sing the higher tones easily are TENORS.



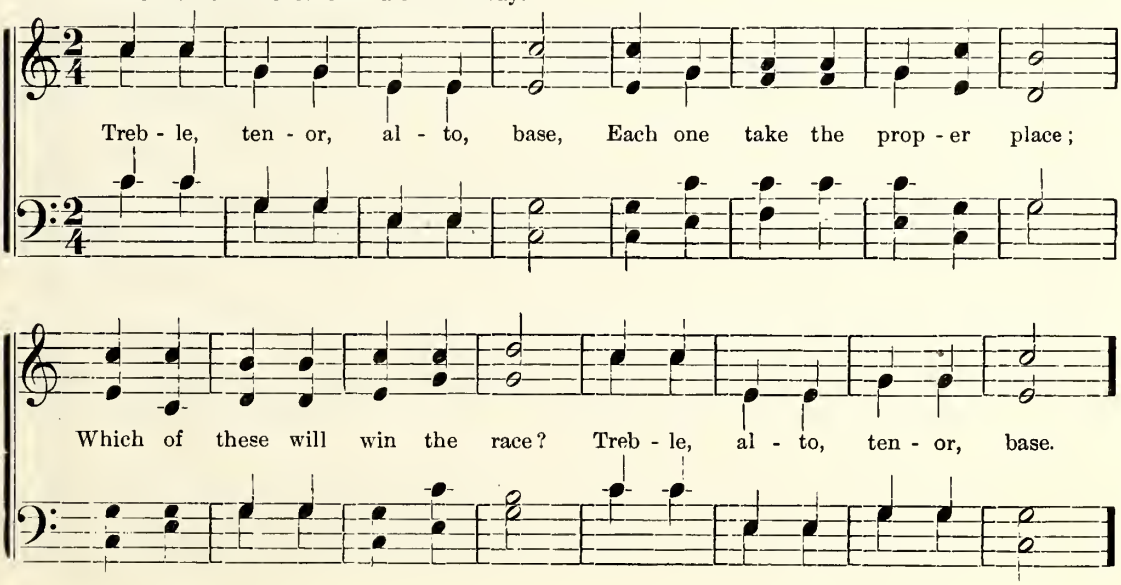
23. Explain the scale below. Ladies, whose best tones are in the lower range, are ALTOS. Gentlemen who sing the lower tones best are BASES. See *Ill. Less.*, Chap. IX.



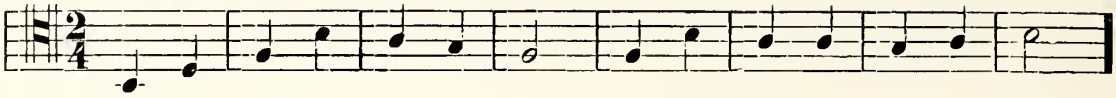
24. Explain the four parts, exact UNISON and *Harmony*.



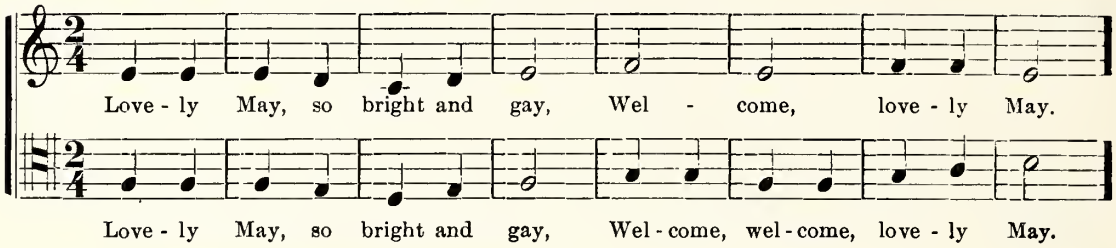
25. Explain OCTAVES, commonly called *Unison*. When correctly learned, let the trebles (sopranos) alone sing the first measure, the tenors the second, the altos the third, and the bases the fourth. The last four measures in a similar way.



26. Explain Tenor Clef.



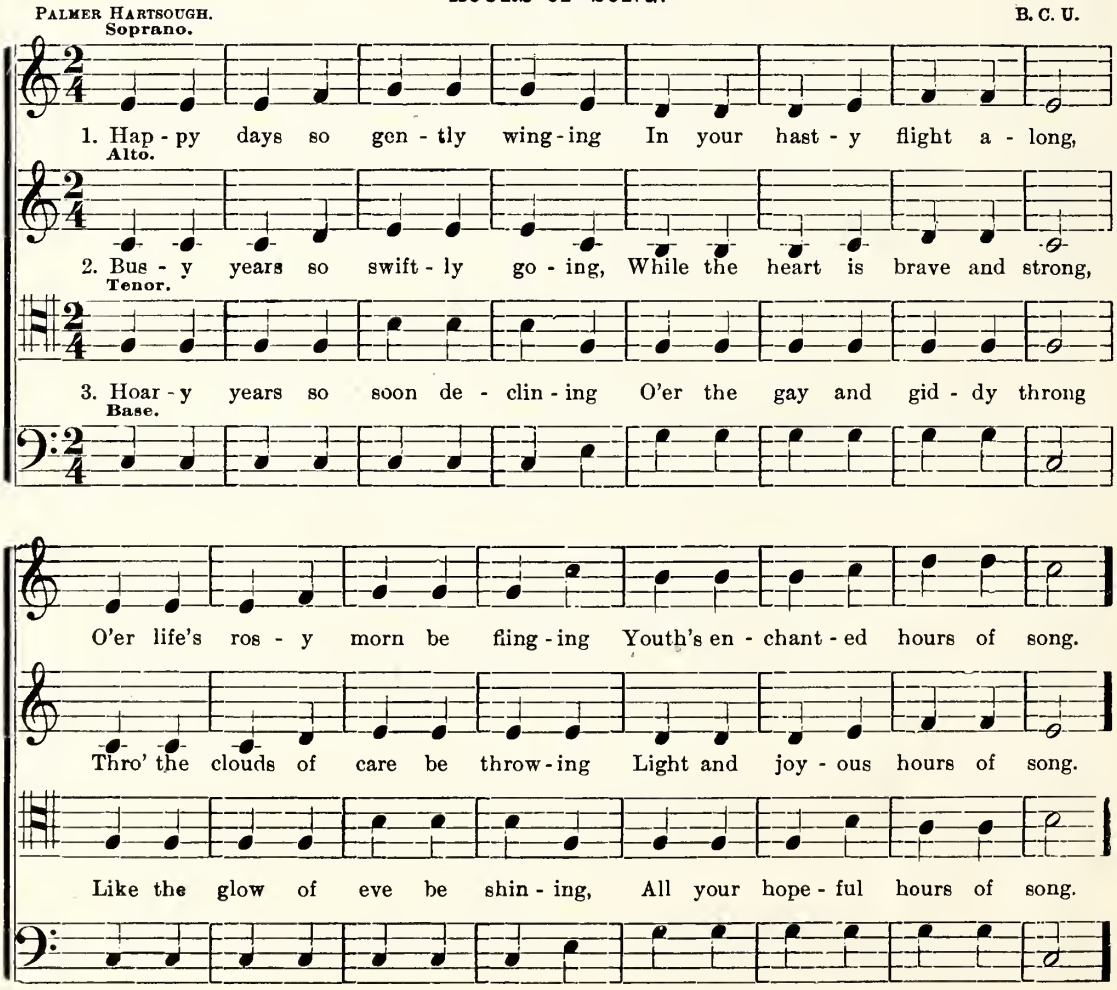
27. Ladies sing from the treble staff, gentlemen from the tenor.



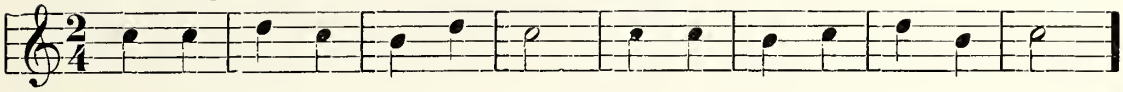
Explain the use of a separate staff for each part.

HOURS OF SONG.

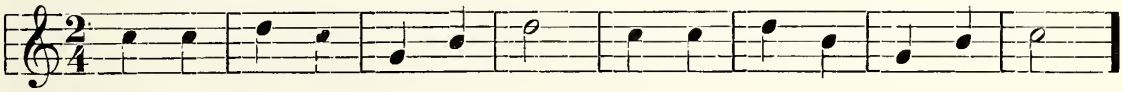
Palmer Hartsough. B. C. U.



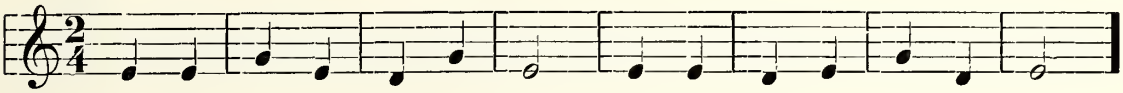
28. Teach skips with *So, Ti, Re.*



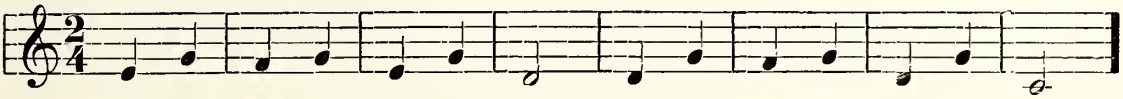
29.



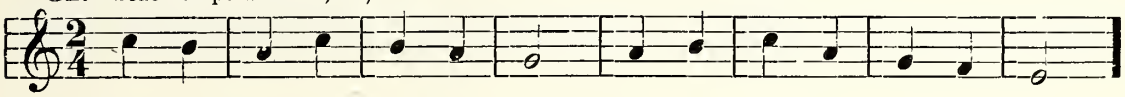
30.



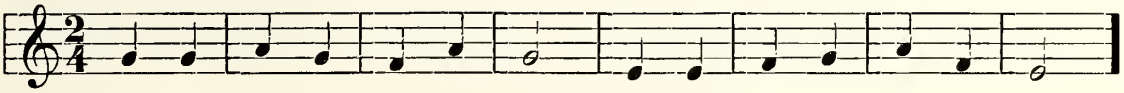
31.



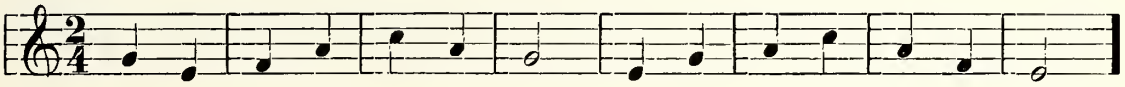
32. Teach skips with *Fa, La, Do.*



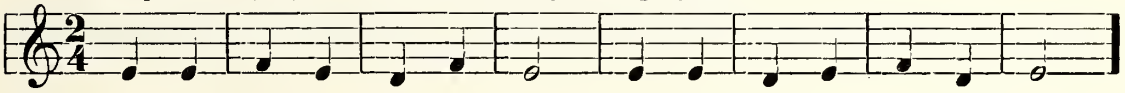
33.



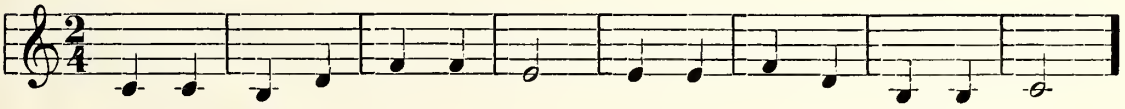
34.



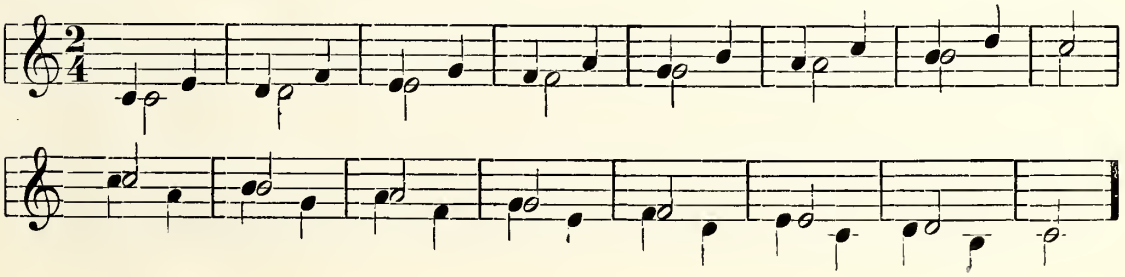
35. Skips with *Ti, Re, Fa.* Nos. 35 and 28 may be sung together.



36.



37.



DREAMY TWILIGHT.

B. C. Unseld.

1. Dream - y twi - light, close of day bright, Pure and fair, pure and fair;
2. Clouds are wreath - ing, beau - ty weav - ing In the sky, in the sky;

3. Dew - y twi - light, close of day bright, Hail to thee, hail to thee;

Mu - sic sweet - ly comes to greet thee, In the air, in the air.
Shad - ows light - ly, fad - ing bright - ly, Quick - ly fly, quick - ly fly.

Gen - tly wing - ing, ev - er bring - ing Joy to me, joy to me.

NEARER HOME. 8s & 7s.

* * *

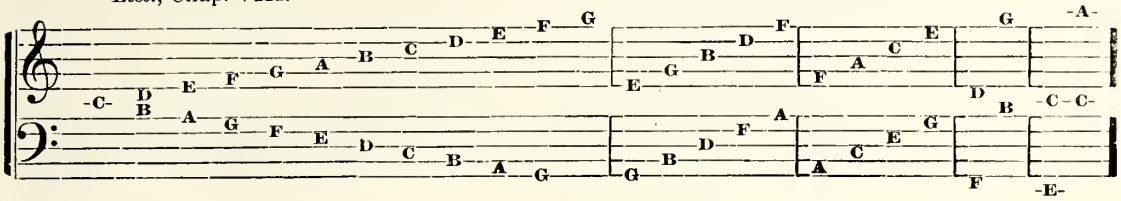
1. "One day near - er," sings the sail - or, As he glides the wa - ters o'er,
2. So the sail - or on life's o - cean, As his light boat cuts the foam,

3. Near - er home, yes, one day near - er To the Fa - ther's home on high;

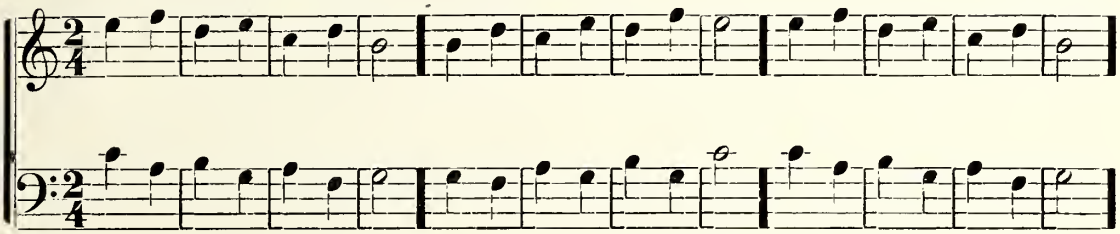
While the light is soft - ly dawn - ing On his dis - tant na - tive shore.
In the eve - ning cries with rapt - ure, "I am one day near - er home."

To the green fields and the fount - ains Of the land be - yond the sky.

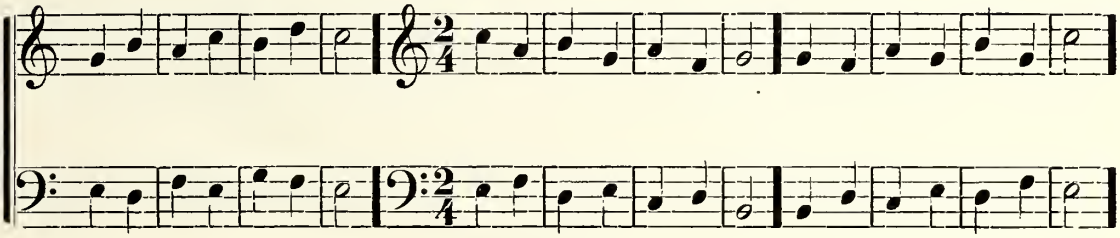
38. The permanent names, or names of pitch, C, D, E, F, G, A, B, and their connection with the staff by means of clefs, may be introduced at this point. This subject may be taken up earlier in the course, or it may be deferred to a later lesson, as may best serve the teacher's purpose. See *Ill. Less.*, Chap. VIII.



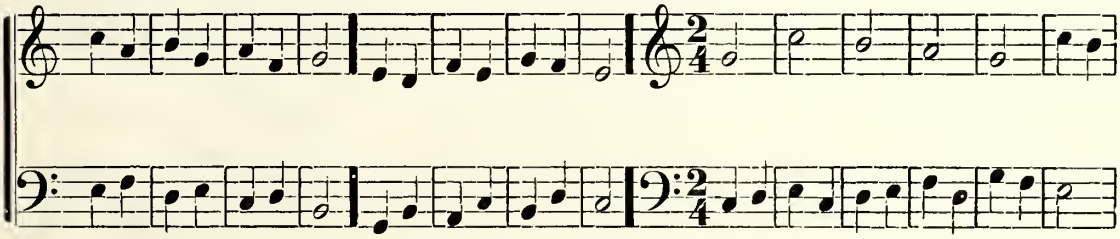
39. Contrapuntal Exercises. For interval practice. E. T. H.

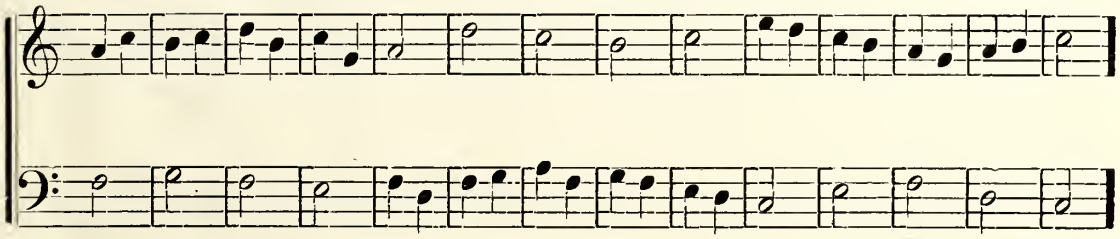


40.

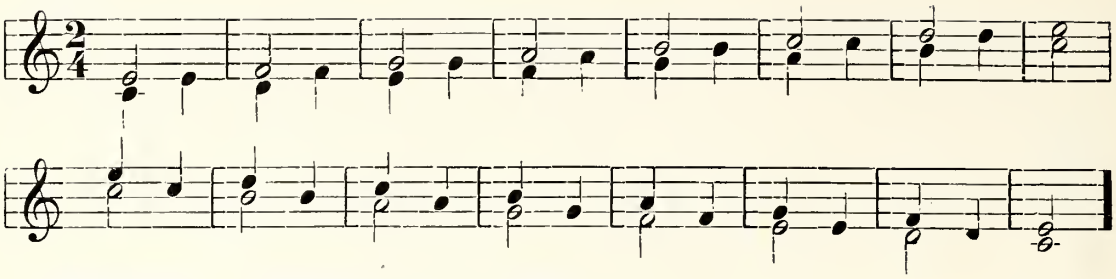


41.

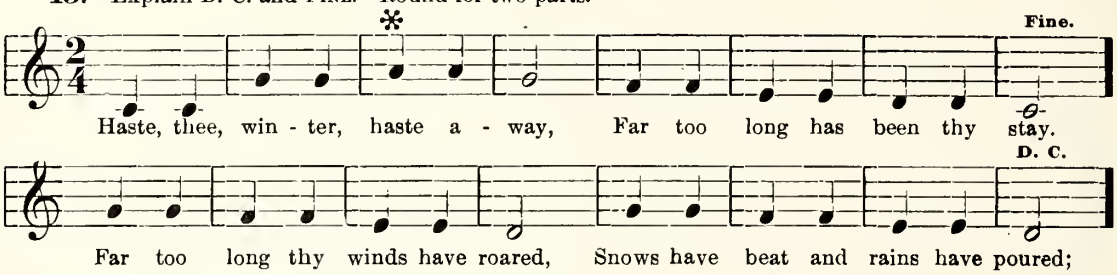




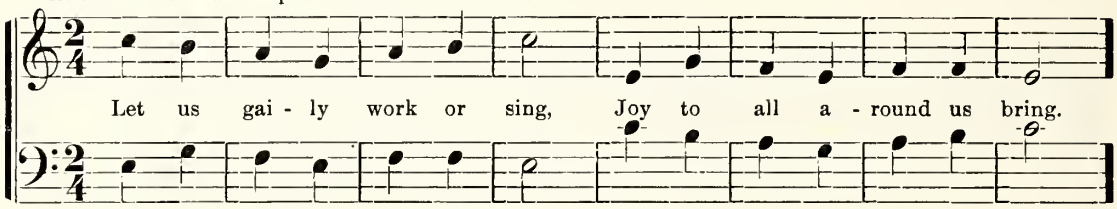
42.



43. Explain D. C. and Fine. Round for two parts.



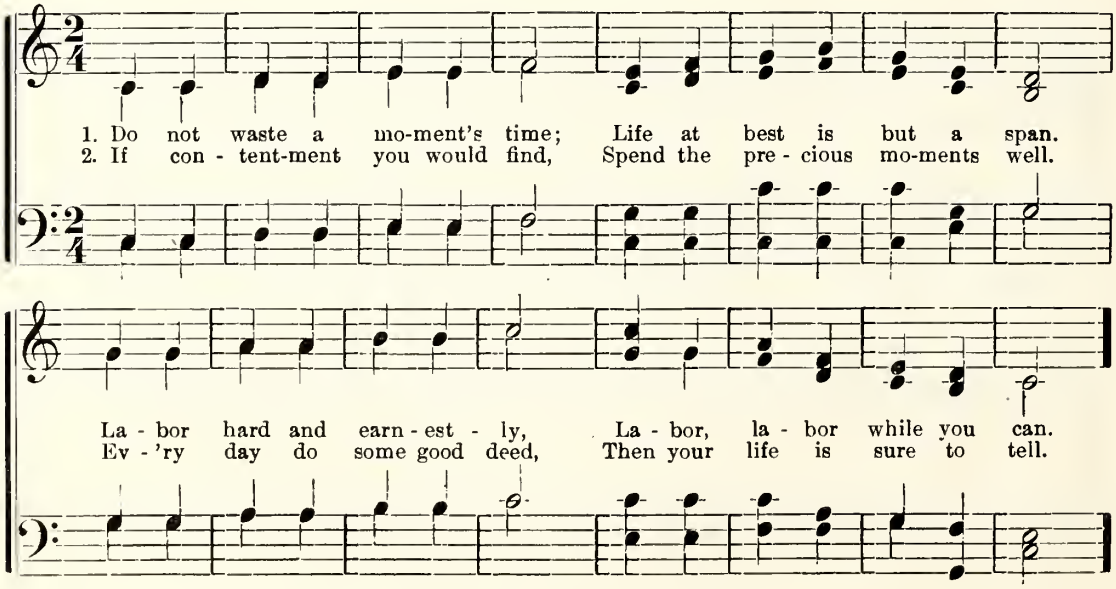
44. Notice how one part "imitates" the other.



Occasionally try to sing a piece at sight to *la*, or to the words, without first practicing it to the syllables. Try this piece in that way.

WORK SONG.

F. A. F.



CHEERFUL FACES.

E. T. HILDEBRAND.

1. Come, O come with cheer - ful fac - es, Beam - ing mirth and mer - ry glee;

2. When I gaze on cheer - ful fac - es, Tho' my spir - it may be sad,

Of cre - a - tion's charms or grac - es, None are half so fair to me.

All the sight of grief e - ras - es, And I smile to see them glad.

Life is full of joy and sor - row, Yet while sor - row's form we see,

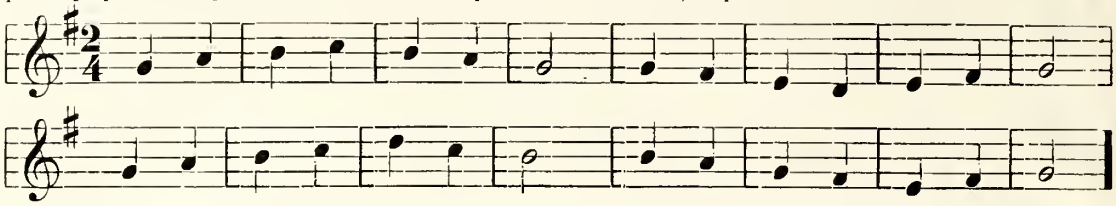
What tho' smiles are oft de - ceiv - ing,— I will own some such, may be—

Joy from some the heart may bor - row, O, a smil - ing face for me.

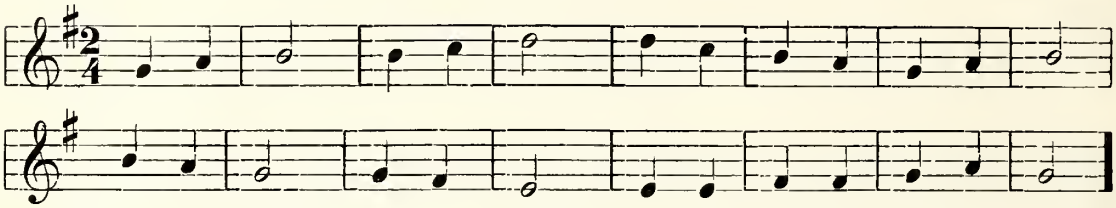
There are ma - ny worth be - liev - ing, O, a smil - ing face for me.

45. Key of G. Signature, one sharp. Treble staff, *Do*, second line. Base staff, *Do*, first line and fourth space.

Instead of the complete explanation of the formation of a key, the teacher may give merely the outside facts, as above, for present purposes, leaving to a later lesson the fuller explanation. See *Ill. Less.*, Chap. III.

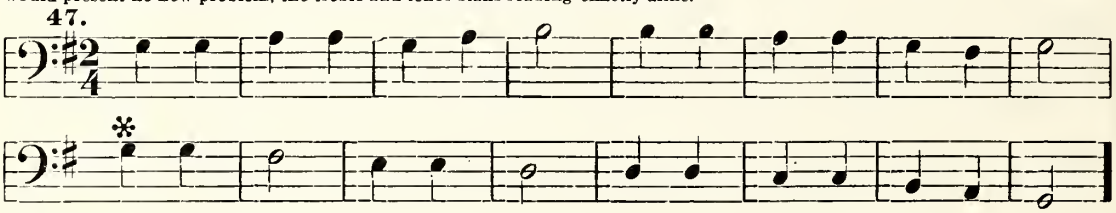


46.

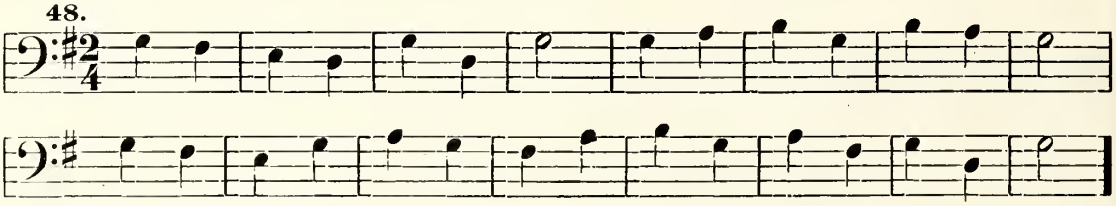


Exercises in the tenor staff, other than those to be had in the four-part pieces, are not given in the different keys, as they would present no new problem, the treble and tenor staffs reading exactly alike.

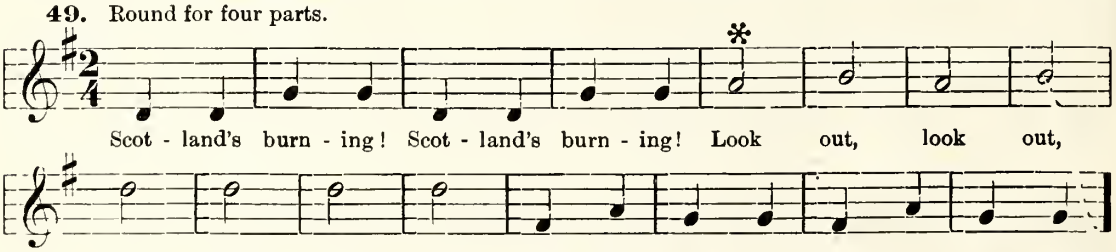
47.



48.

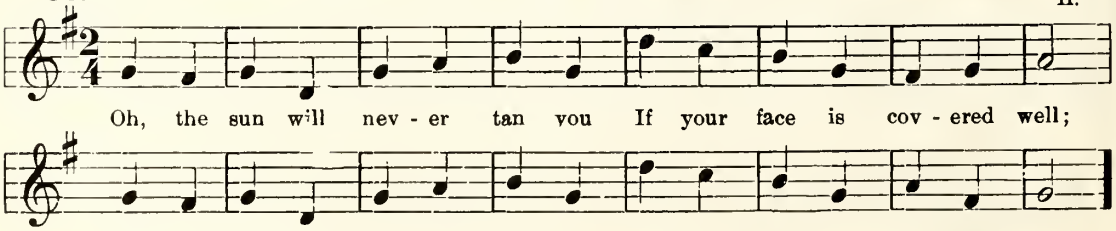


49. Round for four parts.



50.

H.



IN THE KEY OF G WE SING.

MYERS.

Sopranos. Altos.

In the key of G we sing, Glad - ly now our voic - es ring;

Tenors. Basses.

Soon we'll mas - ter this new key, And at home be in key G.

In this key we've naught to fear, All is joy and glad - ness here.

In this key we've naught to fear, All is joy and glad - ness here.

SWELL THE ANTHEM. 7s.

HERBERT.

1. Swell the an - them, raise the song, Prais - es to our God be - long;

2. Hark! the voice of na - ture sings Prais - es to the King of Kings;

Saints and an - gels join to sing Prais - es to the heav'n - ly King.

Let us join the cho - ral song, And the grate - ful notes pro - long.

GOD IS PRESENT. 7s.

J. H. F.

1. They who seek the throne of grace Find that throne in ev - 'ry place;
2. In our sick - ness, in our health, In our want or in our wealth;

3. When our wealth - y com - forts fail, When the woes of life pre - vail,

If we live a life of pray'r, God is pres - ent ev - 'ry - where.
If we look to God in pray'r, God is pres - ent ev - 'ry - where.

'Tis the time for earn - est pray'r, God is pres - ent ev - 'ry - where.

51. Explain THREE-PULSE MEASURE and the measure sign $\frac{3}{4}$. See *Ill. Less.*, Chap. IV.

52. Explain the DOTTED-HALF NOTE.

So So So La - a - a, So So So La - a - a, So - o So La - a - la Ti Ti Ti Do - o - o.

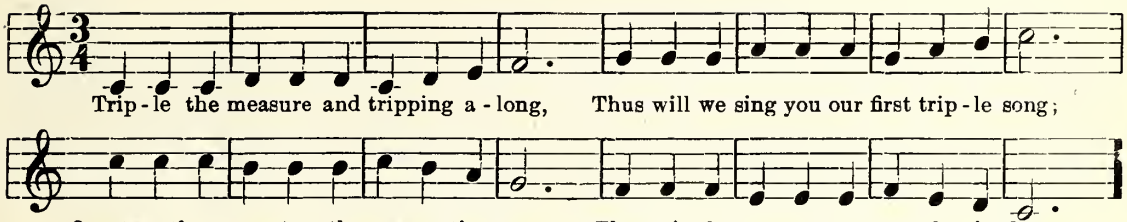
Do - o - o So - o - o Mi Mi Mi So - o - o, Do - o - o So - o - o Mi Mi Mi Do - o - o.

53.

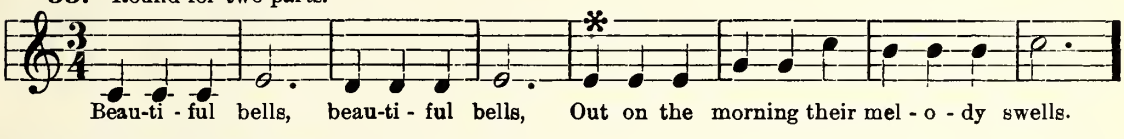
Three-pulse or trip - le this measure is called, One, two, three, Fa, Down, left, up, Sol;

Mer - ri - ly, mer - ri - ly sing-ing to Do, Ti La Sol Fa Mi Re Do Do Do Do.

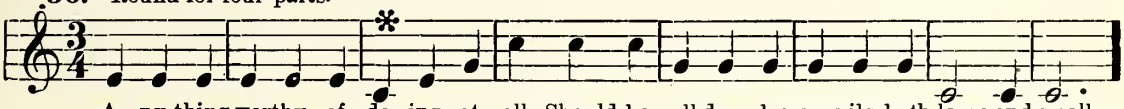
54.



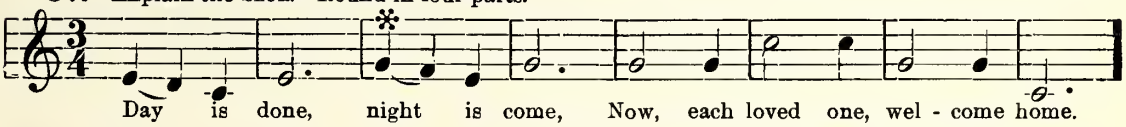
55. Round for two parts.



56. Round for four parts.

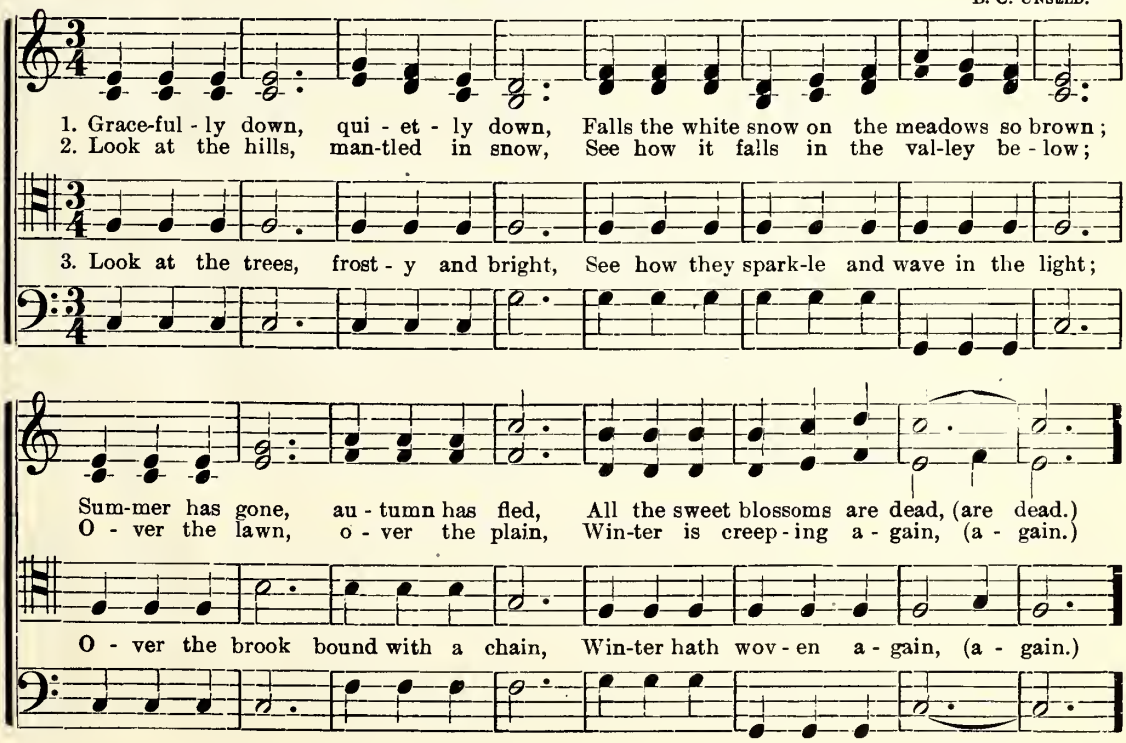


57. Explain the Slur. Round in four parts.



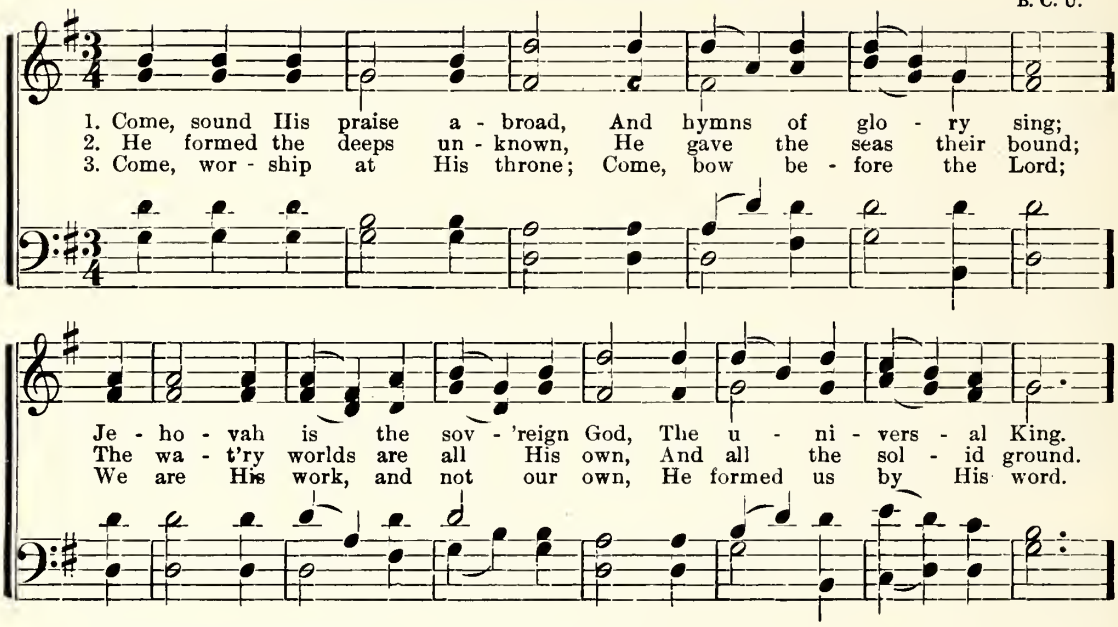
GRACEFULLY DOWN.

B. C. Unseld.

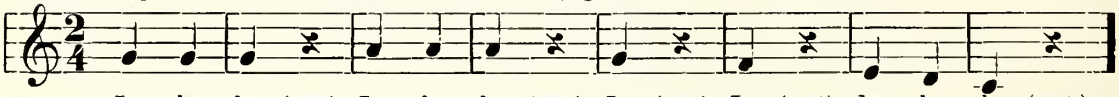


COME, SOUND HIS PRAISE. S. M.

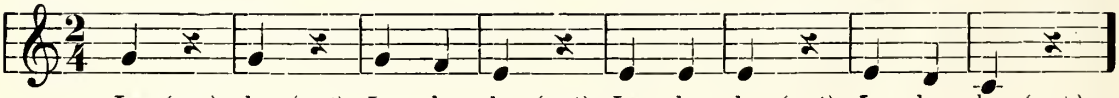
B. C. U.



58. Explain the Quarter Rest. See *Ill. Less.*, page 30.

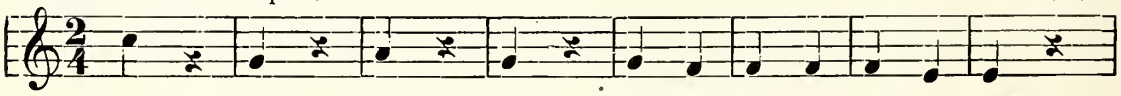


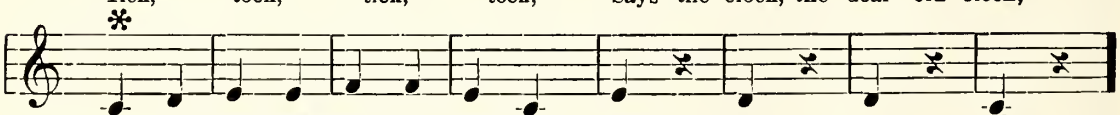
59.



60. Round for two parts.

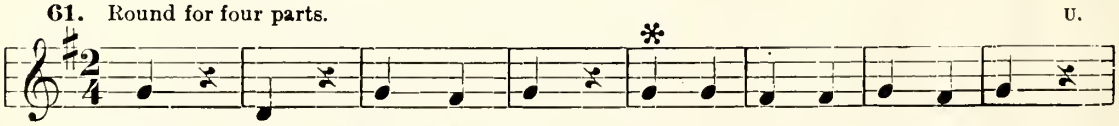
S. S. M.

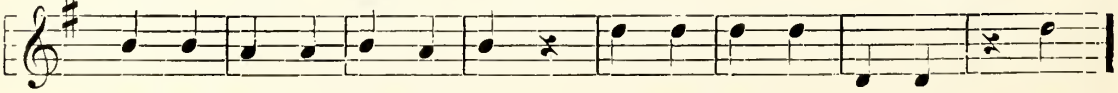




61. Round for four parts.

U.





TRY AGAIN.

B. C. UNSELD.

1. 'Tis a les - son you should heed, Try, try, try a - gain, If at first you
2. Once or twice tho' you should fail, Try, try, try a - gain, If at last you

Try a - gain and try a - gain;

don't suc - ceed, Try, try, try a - gain; Then your cour-age should ap - pear, For if
would pre - vail, Try, try, try a - gain; If we strive, 'tis no dis - grace, Tho' we

Try a - gain and try a - gain;

you will per - se - vere, You will con-quer, nev - er fear, Try, try, try a - gain.
may not win the race, What would you do in that case? Try, try, try a - gain.

Try a - gain and try a - gain.

62. Explain the HALF-REST. Round for two parts. ✻

On - ward, Up - ward, March, for - ward march, for - ward.

63. Round for two parts.

Here's a rest, here's a rest, list - en, list - en,

✻

Notes are sung, but rests are si - lent, list - en, list - en.

64. Round for four parts. ✻

John! O John. Jane! O Jane! Moth-er is call-ing, come home, come home.

BEAUTIFUL MOONLIGHT.

Explain the Dotted Half Rest. J. H. F

1. Moon-beams are glanc - ing, Star - light is danc - ing, Beau - ti - ful,
2. O - ver the mead - ows, Flit - ting the shad - ows, Gen - tly be -

beau - ti - ful, beau - ti - ful scenes; Hill - tops and mount - ains,
deck - ing our earth - land with light; Peep - ing and hid - ing,

Brook - lets and fount - ains, Glis - ten and spark - le with sil - ver - y beams.
Thro' the clouds glid - ing, Thou art most beau - ti - ful, Queen of the Night.

Palmer Hartsough.

ALONG THE WAY TO SCHOOL.

Explain beginning with the weak accent. B. C. U.

1. A - long the way to school, (to school,) Thro' cit - y streets so full, (so full,)
2. A - long the way to school, (to school,) Thro' coun-try lanes so cool, (so cool,)
3. A - long the way to school, (to school,) Slow goes the loit - 'ring fool, (the fool,)

"Keep out the way," The peo - ple say, A - long the way to school.
"Step quick, step light," Sing birds so bright, A - long the way to school.
Play he loves best, You know the rest, A - long the way to school.

JORDAN'S BANKS.

D. WILSON.

1. On Jor - dan's storm - y banks I stand, And cast a wish - ful eye.....

2. There gen - erous fruits that nev - er fail, On trees im - mor - tal grow;..

To Ca - naan's fair and hap - py land, Where my pos - ses - sions lie.....

There rocks and hills, and brooks, and vales, With milk and hon - ey flow.....

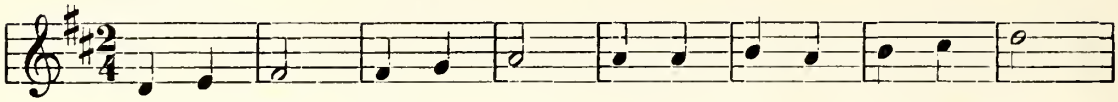
Oh, the trans - port - ing, rapt-urous scene That ris - es to my sight!..

When shall I reach that hap - py place, And be for - ev - er blest?..

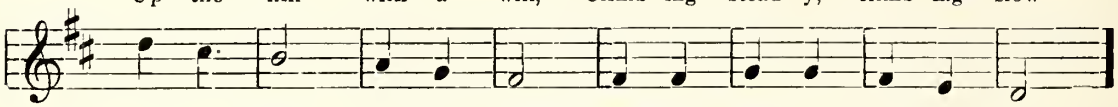
Sweet fields ar - rayed in liv - ing green, And riv - ers of de - light!...

When shall I see my Fa - ther's face, And in His bo - som rest?...

65. Key of D. Signature two sharps. Treble staff, *Do*, space below and fourth line. Base staff, *Do*, third line.

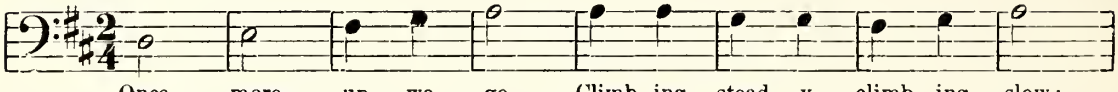


Up the hill with a will, Climb-ing stead-y, climb-ing slow

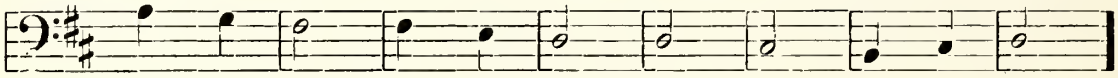


Down a-gain to the plain, Fast and fast-er now we go.

66.

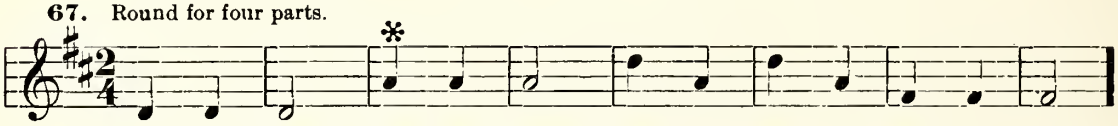


Once more up we go, Climb-ing stead-y, climb-ing slow;



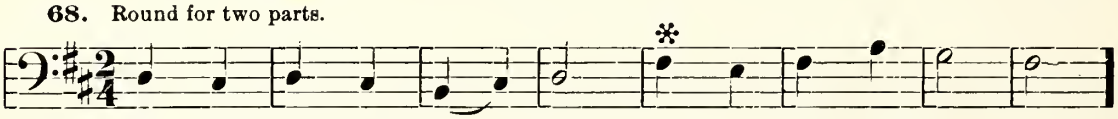
Down a-gain to the plain, Slow now, slow-ly go.

67. Round for four parts.



Loud and long, clear and strong; Cuck-oo, cuck-oo, hear the song.

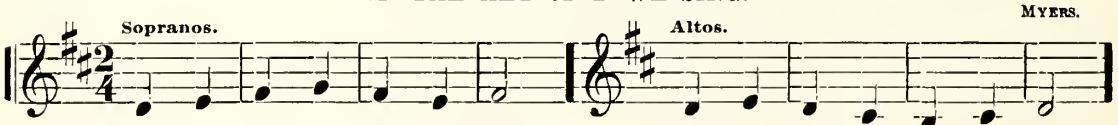
68. Round for two parts.



Hal-le-lu-jah, A-men, Hal-le-lu-jah, A-men.

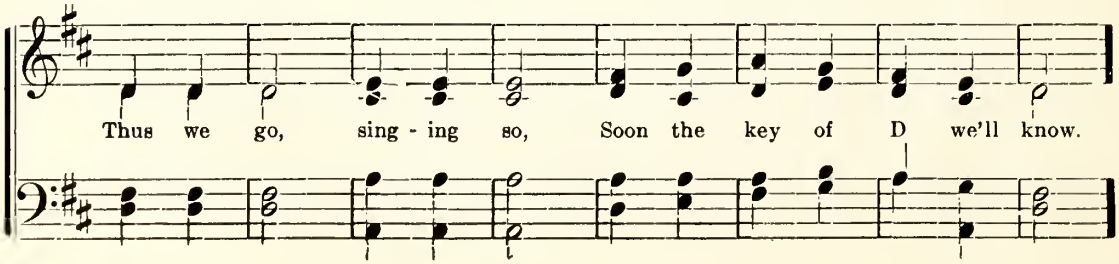
IN THE KEY OF D WE SING.

Myers.



In the key of D we sing, And our tones with free-dom ring;

Soon this key we all must know, Third line in the base is Do.



Thus we go, sing-ing so, Soon the key of D we'll know.

MUST WE PART?

J. H. Fillmore.

1. Must we part, must we part? Ah! to sev - er pains the heart;

2. By and by, by, and by, In a hap - py by and by,

Sweet good - night, sweet good - night, An - gels guard thee till the light.

May we meet, may we meet, In com - mun - ion long and sweet.

CHEERFUL LABOR.

B. C. Unseld.

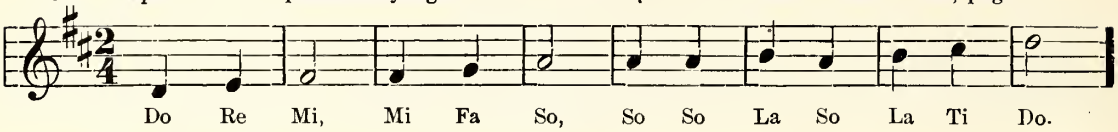
1. Let us, dear broth - ers, cheer - ful - ly toil; Nev - er from la - bor, no

2. Rich is the treas - ure now to be won; Toil in full meas - ure till

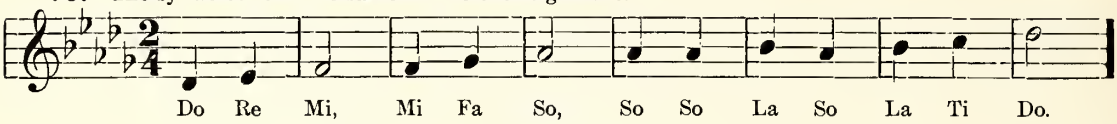
nev - er re - coil, Nev - er from la - bor, no, nev - er re - coil.

time shall be done, Toil in full meas - ure till time shall be done.

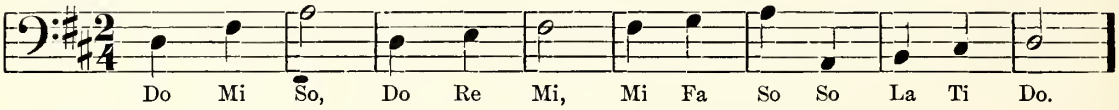
69. Explain the complementary signatures of two sharps and five flats. See *Ill. Less.*, page 67.



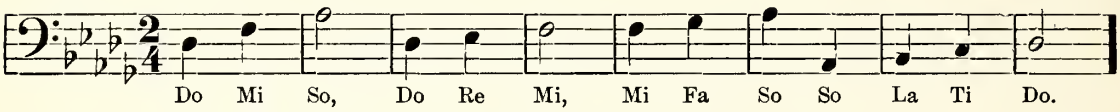
70. The syllables read the same with either signature.



71.

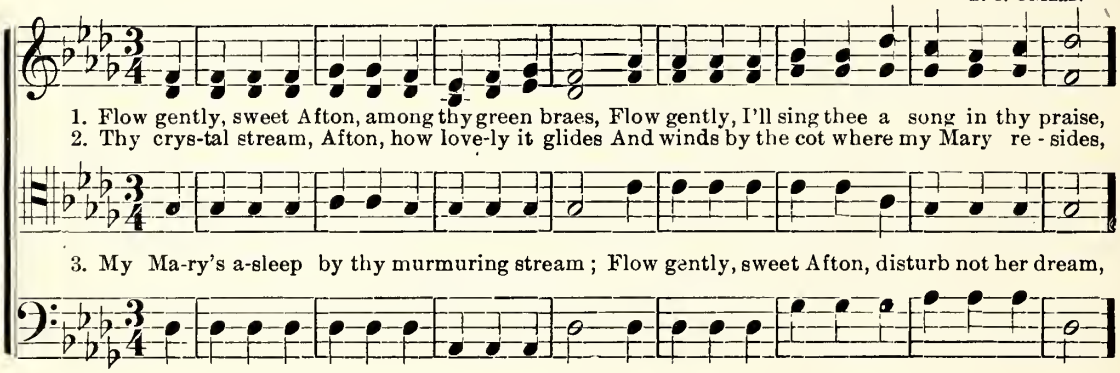


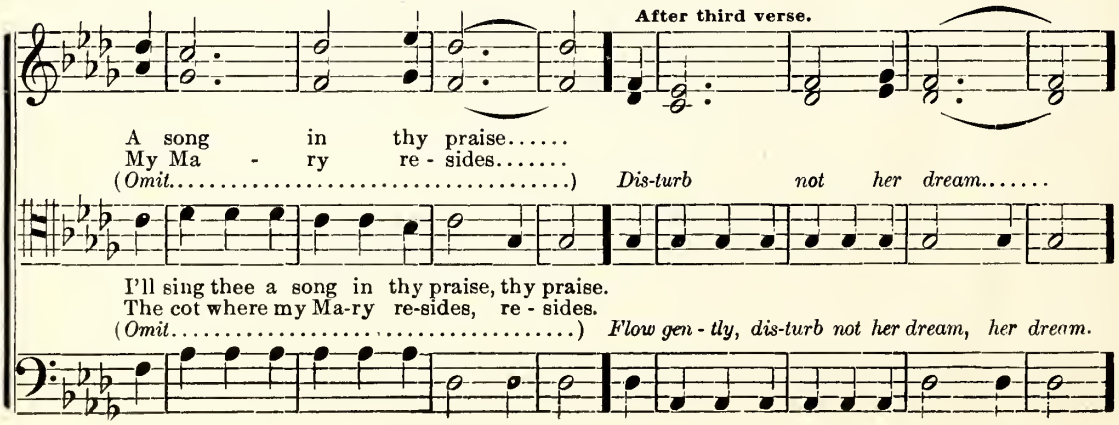
72.



SWEET AFTON.

B. C. Unseld.





NEVER SAY FAIL.

A. J. SHOWALTER.

1. Keep working,'tis wis-er than sit-ting a - side, And dreaming and sighing and waiting the tide;
2. With eyes ev - er o-pen, a tongue that's not dumb, A heart that will nev-er to sor-row succumb,
3. In life's ros - y morning, in manhood's fair pride, Let this be your mot-to your footsteps to guide:

In life's earnest bat-tle, those on - ly pre - vail, Who dai - ly march onward and nev-er say fail;
You'll battle and conquer, tho' thousands as-sail; Then onward and conquer, and nev-er say fail;
In storm and in sunshine, what-ev - er as - sail; We'll nev - er, no nev - er, no nev-er say fail;

Nev-er say fail, Nev-er say fail, Who dai - ly march on-ward, and nev - er say fail.
Nev-er say fail, Nev-er say fail, Then on-ward and con-quer, and nev - er say fail.
Nev-er say fail, Nev-er say fail, We'll nev - er, no nev - er, no nev - er say fail.

Used by permission of A. J. Showalter, owner of copyright.

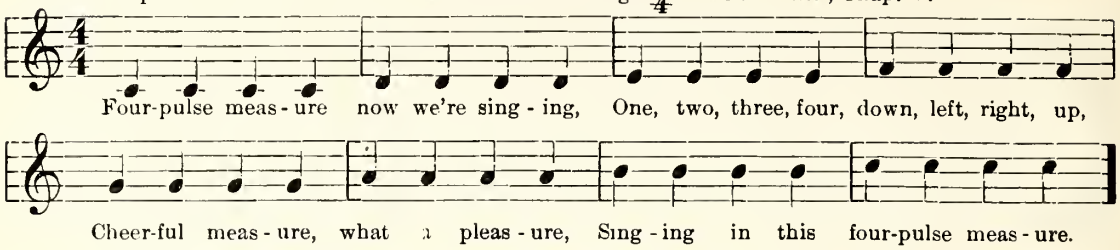
REST, LIGHT, LOVE, LIFE.

ELLERTON. C. J. GILBERT.

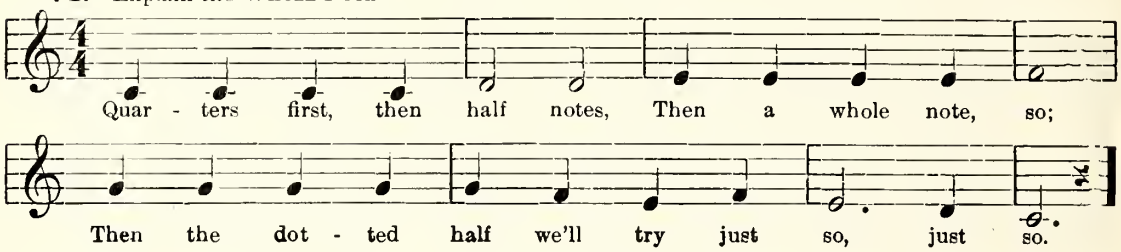
1. When the day of toil is done, When the race of life is run,
2. When the dark - ness melts a - way At the break - ing of the day,
3. When for van - ished days we yearn, Days that nev - er can re - turn,
4. When the breath of life is flown, When the grave must claim its own,

Fa - ther, grant Thy wea - ried one Rest for ev - er - more!
Bid us hail the cheer - ing ray— Light for ev - er - more!
Teach us in Thy love to learn Love for ev - er - more!
Lord of life! be ours Thy crown— Life for ev - er - more!

73. Explain FOUR-PULSE MEASURE and the measure sign $\frac{4}{4}$. See *Ill. Less.*, Chap. V.

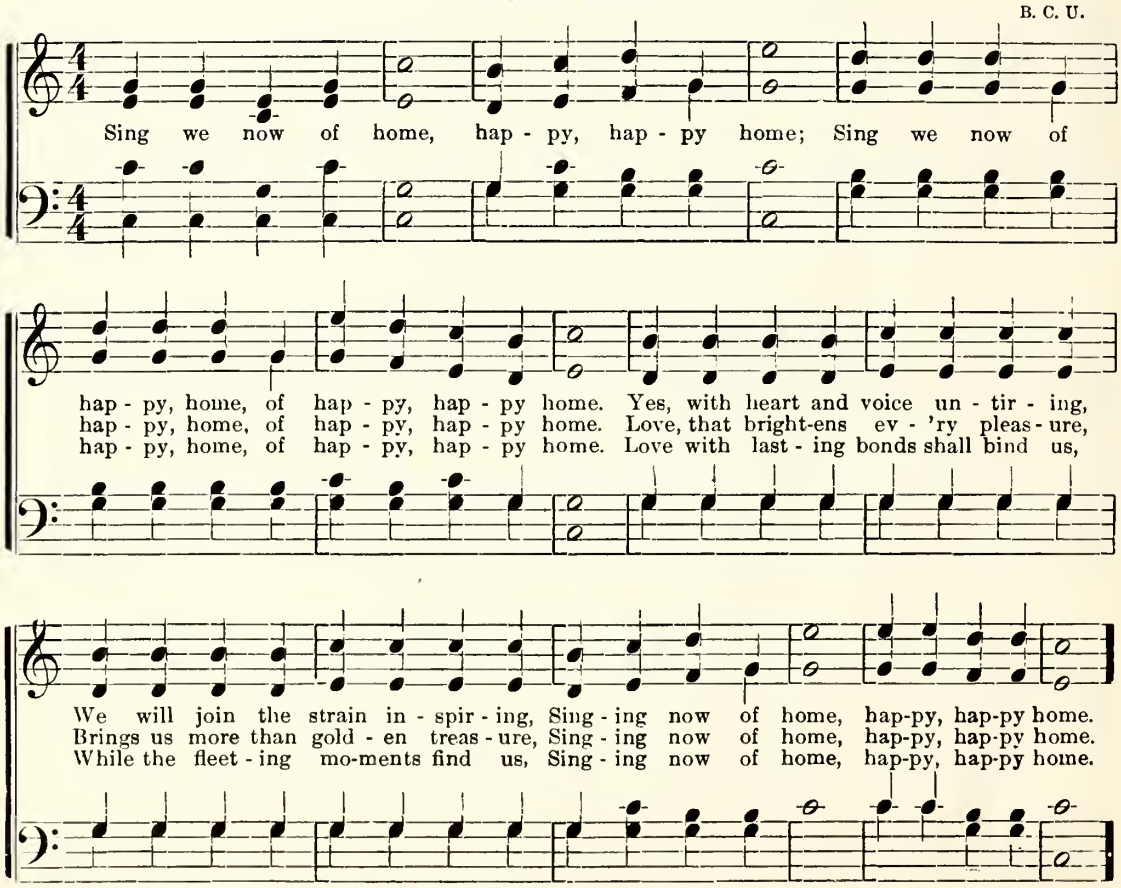


74. Explain the WHOLE NOTE.

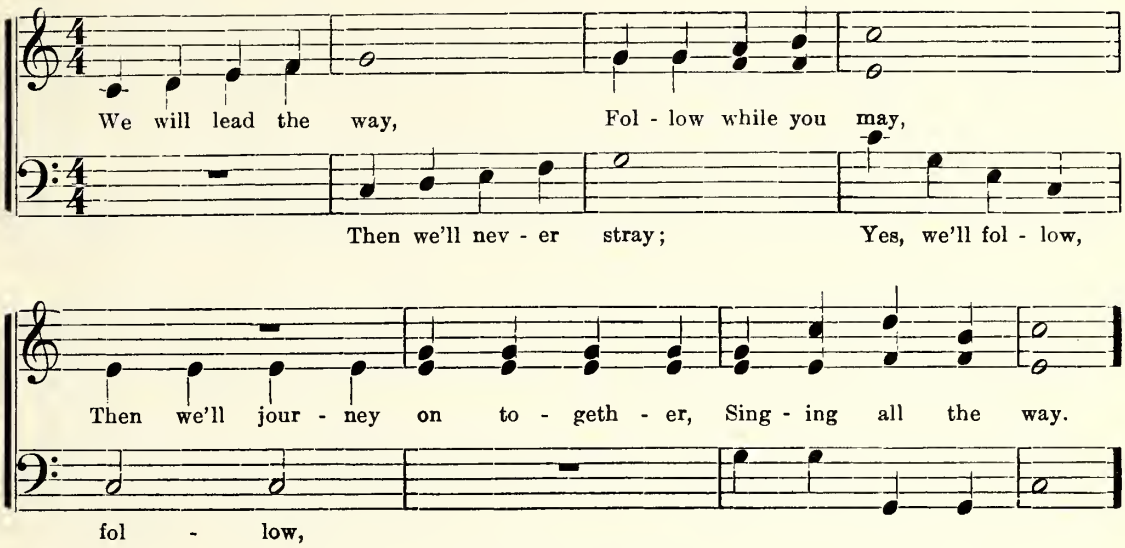


HAPPY HOME.

B. C. U.

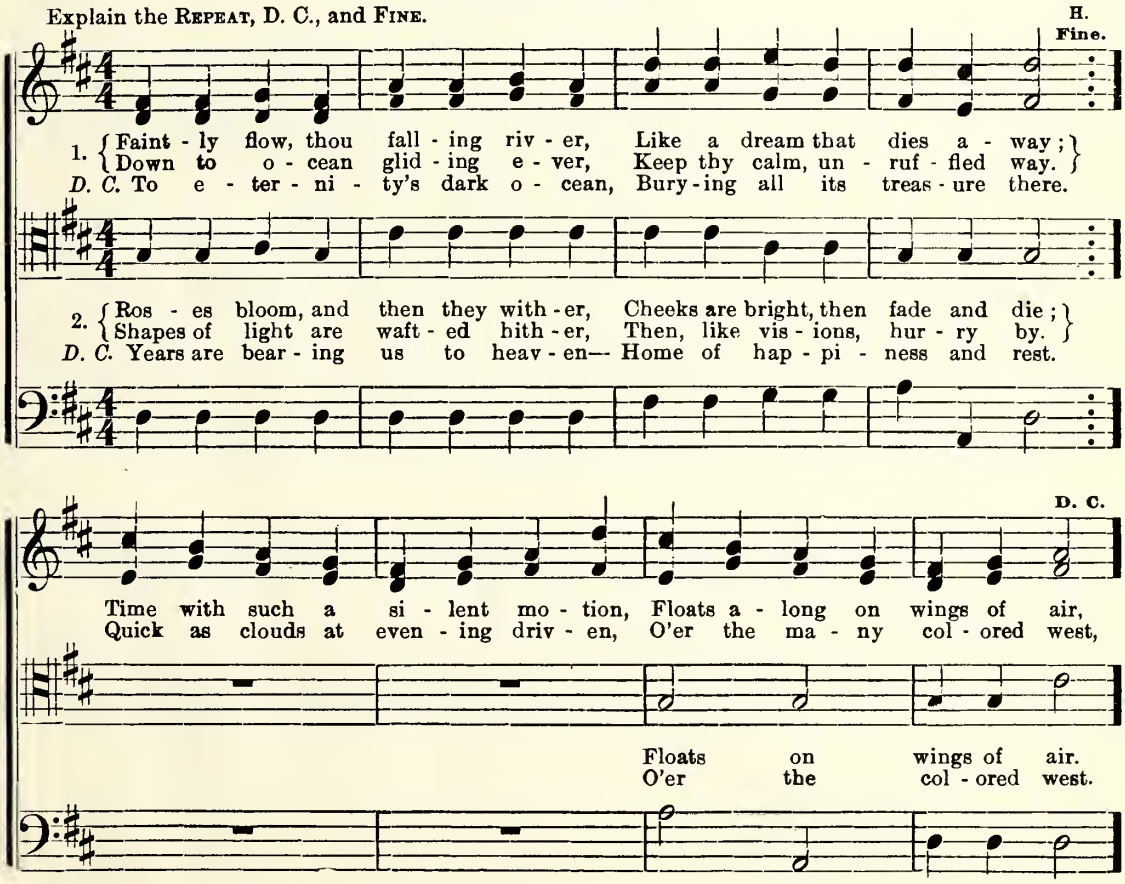


75. Explain the WHOLE REST.

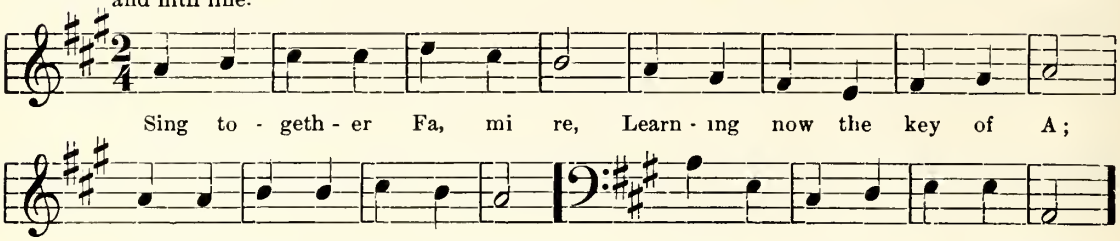


FAINTLY FLOW.

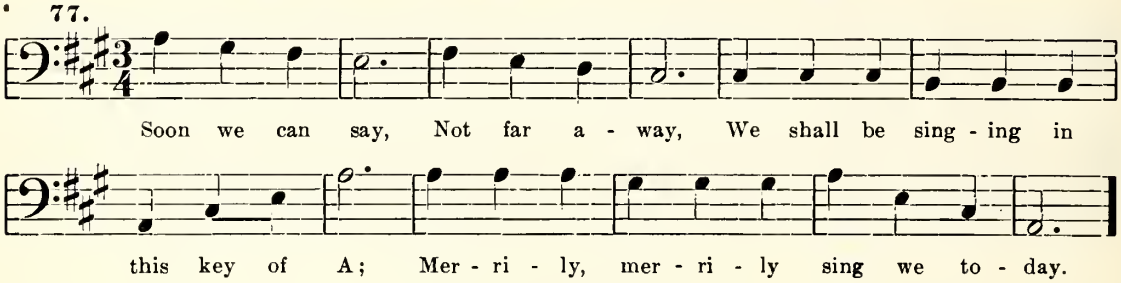
Explain the REPEAT, D. C., and FINE.



76. Key of A. Signature three sharps. Treble staff, *Do*, second space. Base staff, *Do*, first space and fifth line.

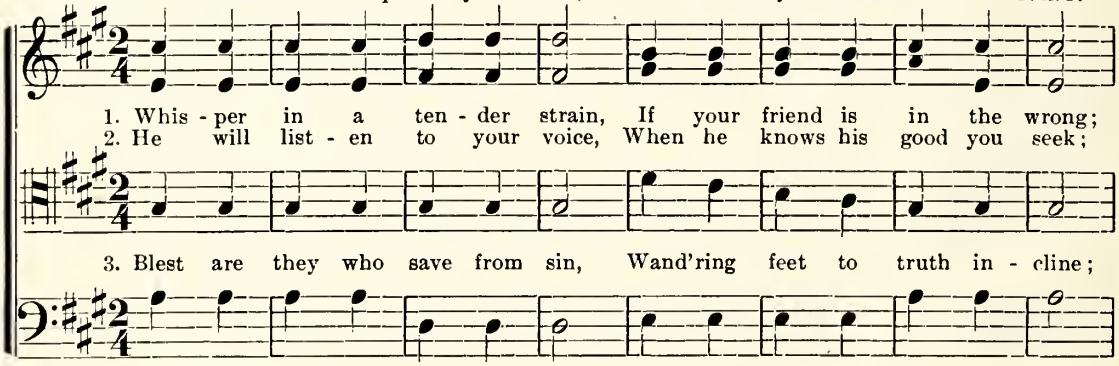


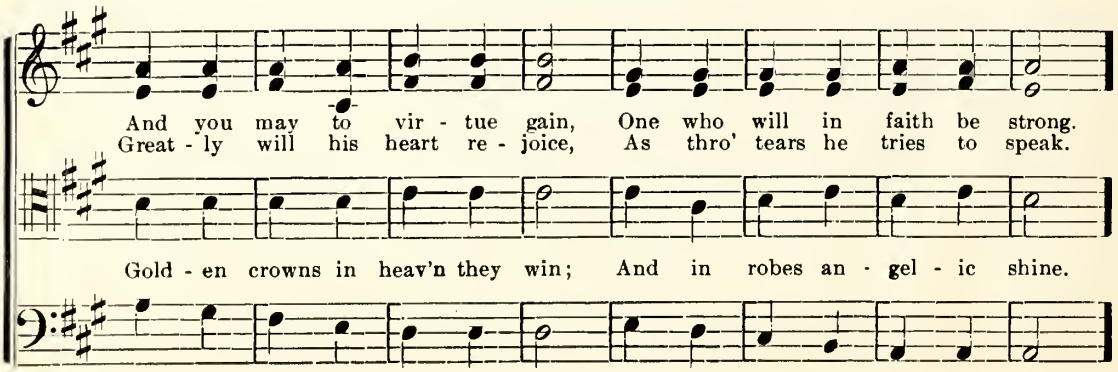
77.



SPEAK TENDERLY.

Notice the "imitation" of the soprano by the tenor, and of the tenor by the base. F. A. F.





COME AND ROAM.

B. C. U.

Mark the "imitations" between soprano and tenor.

1. Come and roam the wild - wood, Thro' the ver - dant plain, O - ver hill and mead - ow, Spring is come a - gain, Spring is come a gain.

2. Earth is clad in splen - dor, Fresh as E - den's bow'rs, And a ha - lo ten - der, Crowns the springtime hours, Crowns the spring - time hours.

meadow, Spring is come, is come a - gain, Spring is come a - gain.
ten-der Crowns the spring - time, springtime hours, Crowns the springtime hours.

Explain the complementary signatures of three sharps and four flats.

ADALINE H. BEERY.

WIND-WHISPERS.

B. C. UNSELD.

Notice the "imitations."

1. Light-ly they blow o - ver the lea, Zephyrs that car - ry a mes-sage for me;
2. What do you say, wind in the tree? Here are the kiss - es thy love sends to thee;
3. Speed, dulcet wind, back to my sweet; Tell her my spir - it bends low at her feet;

Zephyrs (that) car - ry a mes-sage for me, Zephyrs (that) car - ry a message for me.
Here are (the) kiss-es thy love sends to thee, Here are (the) kiss - es thy love sends to thee.
Tell her (my) spir-it bends low at her feet, Tell her (my) spir - it bends low at her feet.

EVENING BELLS.

A. S. Keiffer. B. C. Unseld.

1. Peal - ing slow, soft and low, Even - ing bells swing to and fro;
2. How ye tell as ye swell Of the friends once loved so well;

3. Eyes once bright, hearts once light, Greet no more the soft twi - light,
4. Here a - lone, here a - lone, I sit list - 'ning to your tone,

Once a - gain, your re - frain Wak - ens dreams of long a - go.
But who keep slum - ber deep, In yon qui - et church - yard dell.

As ye chime, keep - ing time To the foot - steps of the night.
Dream - ing dreams, pen - sive dreams, Of the days whose lights have flown.

CHORUS.

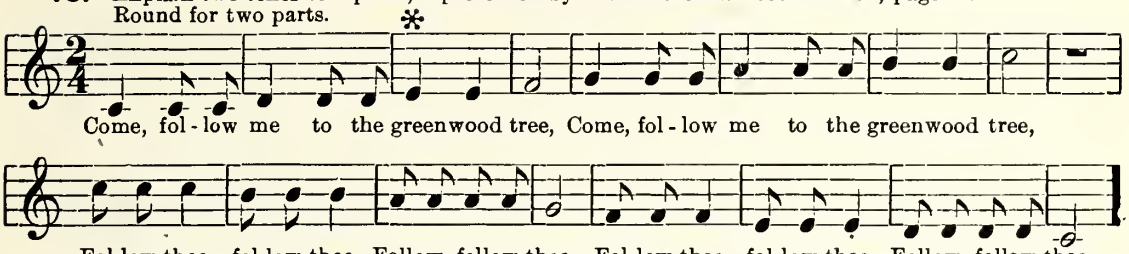
Even - ing bells, even - ing bells, What a tale your mu - sic tells,

Even - ing bells, even - ing bells, What a tale your mu - sic tells,

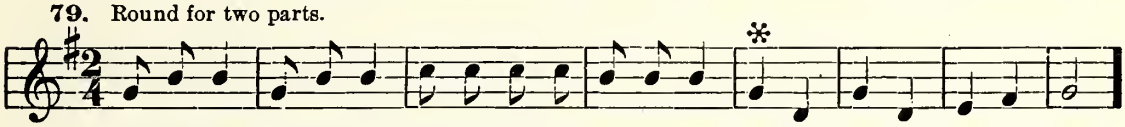
As ye chime, keep - ing time To the mu - sic of life's rhyme.

As ye chime, keep - ing time To the mu - sic of life's rhyme.

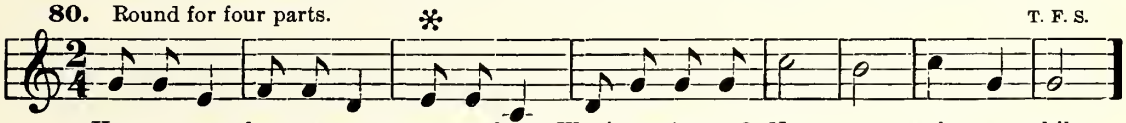
78. Explain two tones to a pulse, represented by EIGHTH NOTES. See *Ill. Less.*, page 31.
Round for two parts.



79. Round for two parts.

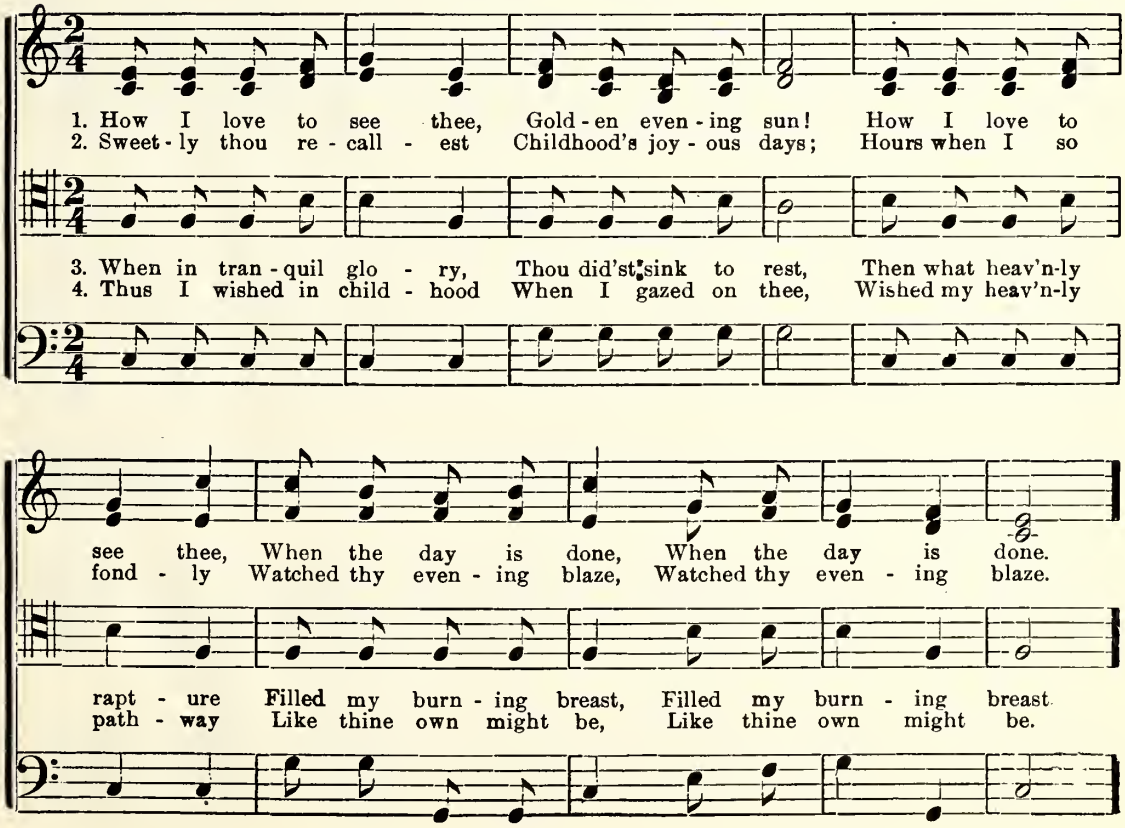


80. Round for four parts. T. F. S.



EVENING SUN.

B. C. U.



SUMMER TIME.

B. C. U.

1. Sum - mer time, sum - mer time, Mer - ry, mer - ry sum - mer time, Gai - ly sing,
2. Sum - mer time, sum - mer time, Mer - ry, mer - ry sum - mer time, Sing a - gain,
3. Sum - mer time, sum - mer time, Mer - ry, mer - ry sum - mer time, Sing a - gain,

gai - ly sing, 'Tis sweet sum - mer time; Bright - ly now the sun's gay beam
sing a - gain, 'Tis sweet sum - mer time; Sweet - ly scent - ed is the air,
sing a - gain, 'Tis sweet sum - mer time; Now the birds on ev - 'ry tree

Glanc - es o'er the crys - tal stream, Sum-mer time, sum-mer time, 'Tis sweet sum-mer time.
Beau-teous flow'rs bloom ev-'ry-where, Sum-mer time, sum-mer time, 'Tis sweet sum-mer time.
War - ble their sweet mel - o - dy, Sum-mer time, sum-mer time, 'Tis sweet sum-mer time.

WHEN WILL ROSES FADE?

J. B. Herbert.

1. When will ros - es fade? When will day - light die?
2. When will mu - sic fall Dull on list - less ears?

1. When will ros - es fade? When will day - light die?
2. When will mu - sic fall Dull on list - less ears?

When will even - ing shade O'er the land - scape lie?
When will pleas - ure pall With its sighs and tears?

When will even - ing shade O'er the land - scape lie?
When will pleas - ure pall With its sighs and tears?

LITTLE SNOW-FLAKE.

J. D. BRUNK.*

1. Pret - ty lit - tle snow-flake, Whirl-ing, twirl-ing, all a-glee; Pret - ty lit - tle snow-flake, Cheer - ful - ly we wel - come thee.
2. Pret - ty lit - tle snow-flake, Hiss - ing now in - to the main, Heart-y lit - tle snow-flake, Mite to mite has stop'd the train.
3. Pret - ty lit - tle snow-flake, When the rose its leaves has shed, Gloss - y lit - tle snow-flake, In the ball and out the sled.

REFRAIN.

Ti - ny lit - tle snow - flake, We are chil - dren too; Shin - ing lit - tle snow - flake, See what we may do.

TARRY WITH ME.

E. P. ANDREWS.

1. Tar - ry with me, O my Sav - iour, For the day is pass - ing by; See, the shades of even - ing gath - er, And the night is draw - ing nigh.
2. Deep-er, deep - er, grow the shad - ows, Pal - er now the glow - ing west; Swift the night of death ad - vanc - es, Shall it be the night of rest?
3. Tar - ry with me, O my Sav - iour, Lay my head up - on Thy breast; Till the morn - ing, then a - wake me, Morn - ing of e - ter - nal rest?

BOUNDING BILLOWS.

Arranged by H. R. Palmer.

1. Bound - ing bil - lows, cease your mo - tion, Bear me not so
2. Far I go, where fate may lead me, Far a - cross the
3. Not one sigh shall tell my sto - ry, Not one tear my

1. Bounding billows, cease your motion, Bounding billows, cease your motion, Bear me not so swiftly, bear me
2. Far I go, where faith may lead me, Far I go, where faith may lead me, Far across the troubled deep, a-
3. Not a sigh shall tell my sto-ry, Not a sigh shall tell my sto-ry, Not one tear my cheek shall stain, no

swift - ly o'er; Cease thy roar - ing, foam - y o - cean, Cease thy
trou - bled deep; Where no stran - ger's ear can heed me, Where no
cheek shall stain, Si - lent grief shall be my glo - ry, Si - lent

not so swift-ly o'er; Cease thy roaring, foamy ocean, Bounding billows, cease your motion, Cease thy roaring,
cross the troubled deep, Where no stranger's ear can heed me, Far I go, where fate may lead me, Where no stranger's
tear my cheek shall stain; Silent grief shall be my glo-ry, Not one sigh shall tell my story, Silent grief shall

roar - ing, foam - y o - cean, I will tempt thy rage no more.
stran-ger's ear can heed me, Where no eye for me shall weep.
grief shall be my glo - ry, Grief that stoops not to com - plain.

foam-y ocean, Cease thy roaring, foamy ocean; I will tempt thy rage no more, will tempt thy rage no more.
ear can heed me, Where no stranger's ear can heed me, Where no eye for me shall weep, no eye for me shall weep.
be my glo-ry, Silent grief shall be my glory, Grief that stoops not to complain, that stoops not to complain.

Used by permission of H. R. Palmer.

THE SKYLARK.

J. A. Butterfield.

1. Bird of the wil - der-ness, Blithe-some and cum-ber-less, Sweet be thy mat - in o'er

2. Then when the gloam-ing comes, Low in the heath-er blooms, Sweet will thy wel - come and

moor - land and lea; Em - blem of hap - pi - ness, Blest is thy dwell - ing-place,

love - song then be; Em - blem of hap - pi - ness, Blest is thy dwell - ing-place,

Oh! to a - bide in the des - ert with thee, Oh!

Oh! to a - bide in the des - ert with thee, Then sing, sweet Bird of the

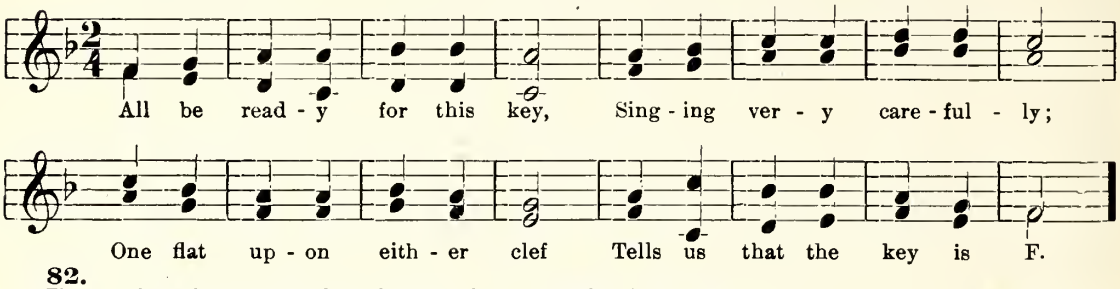
to a - - bide with..... thee!..

wil - der-ness, Em - blem of hap - pi - ness, Oh! to a - bide with thee!

Copyright, 1879, by Fillmore Bros.

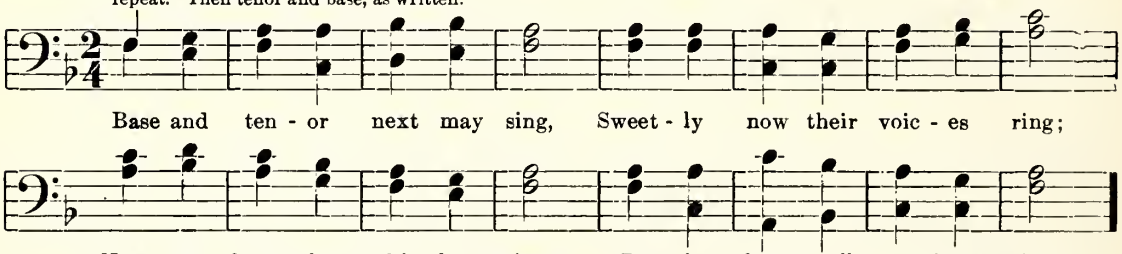
81. KEY OF F. Signature one flat. *Do*, treble staff, first space and fifth line; base staff, fourth line and space below.

Let the whole class practice each part separately. Then the ladies take the upper part, gentlemen the lower. Then change parts and repeat. Then the soprano and alto their respective parts. Practice with syllables, *la*, words.



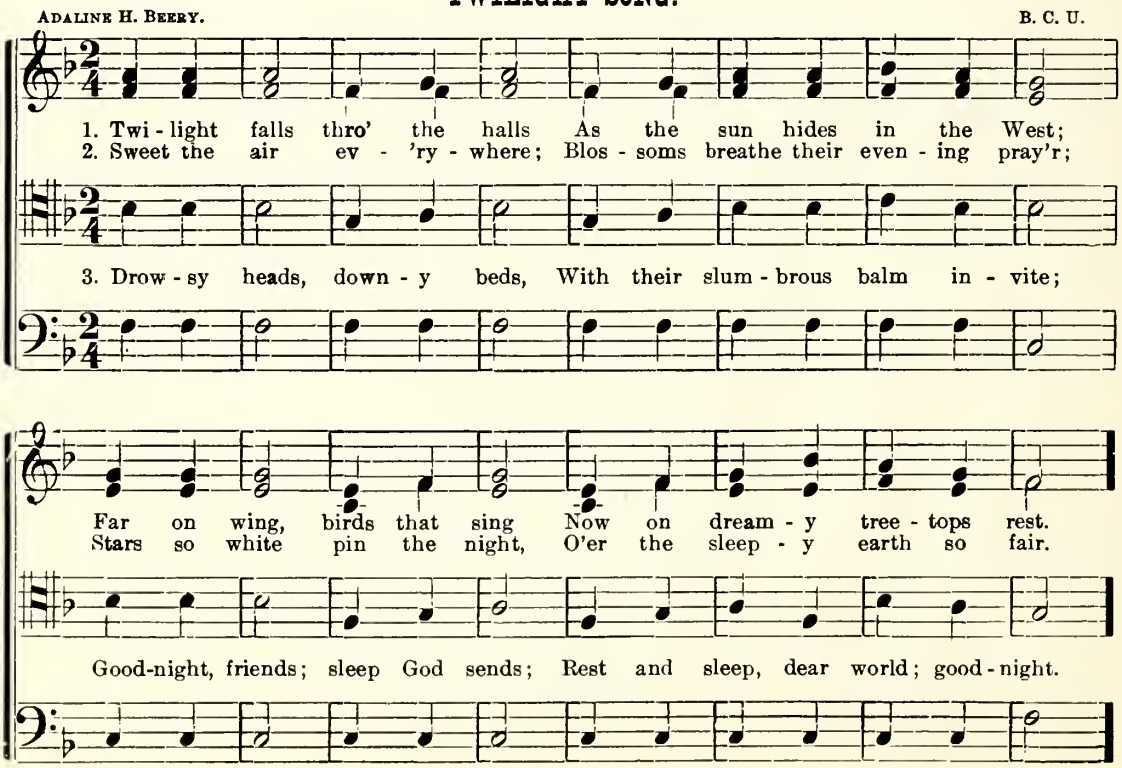
82.

First practice each part separately by the whole class; then ladies the upper, gentlemen the lower part; change parts and repeat. Then tenor and base, as written.



TWILIGHT SONG.

ADALINE H. BEERY. B. C. U.



MAY, THE BEAUTIFUL CHILD.

T. F. SEWARD.

1. Up thro' the wood-lands, with bird-songs a-bout her, May has come soft-ly, the
2. Green on the up-lands the wheat-fields are spring-ing, Cow-slips are shin-ing and

beau-ti-ful child! Skies that were sul-len and joy-less with-out her,
dais-ies are white; Thro' the still mead-ows the wa-ters are sing-ing,

Broke in-to sun-shine a-bove her and smiled. May, May, the beau-ti-ful child.
Brim-ming with mel-o-dy, flash-ing with light. May, May, the beau-ti-ful child.

HAPPY J. H.

J. H. F.

1. I am hap-py ev-'ry day, Mat-ters not what folks may say;
2. And the se-cret you may know, How I man-age to be so—
3. Hap-py was my pa-rents' name, And, of course, mine is the same;
4. Some day I ex-pect to get Some one to be hap-pier yet,

I will al-ways hap-py be, Hap-py, hap-py, light and free.
Why I'll al-ways hap-py be, Hap-py, hap-py, light and free.
That is why I'll al-ways be, Hap-py, hap-py, light and free.
If she'll but con-sent to be, With me hap-py, light and free.

MY NATIVE LAND.

1. To thee I now of - fer My heart and my hand; Thou land of peace and
2. May I ne'er dis - hon - or, By word or by hand, The home of all that's

plen - ty, My own, my na - tive land, Thou land of peace and plen - ty, My
dear - est, My own, my na - tive land, The home of all that's dear - est, My

own, my na - tive land, My own, my na - tive land, My own, my na - tive land.
own, my na - tive land, My own, my na - tive land, My own, my na - tive land.

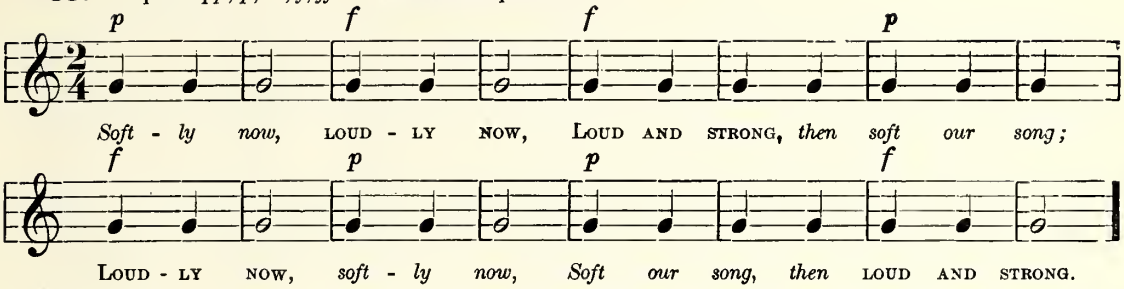
A SERMON.

B. C. U.

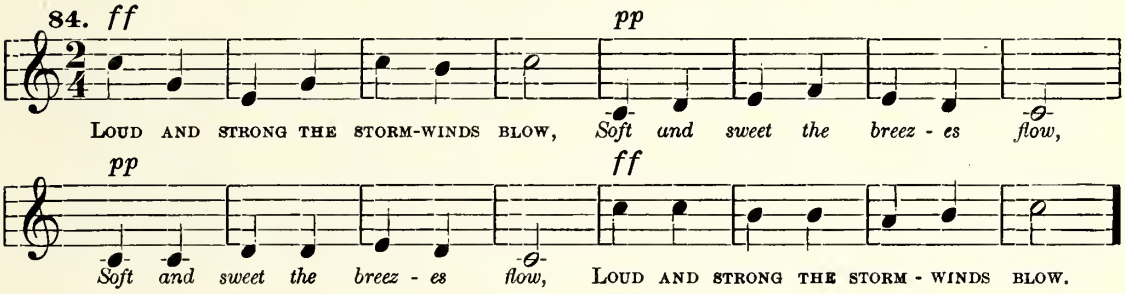
1. If you have a friend worth lov - ing, And you know he is your friend,
2. If you hear a song that thrills you, Sung by a - ny child of song,
3. If your work is made more eas - y, By a good and hon - est man,

Love him— yes, and let him know it, Love him, love him to the end.
Praise it— do not slight the sing - er, Praise it, praise it loud and long.
Say so— speak out brave and tru - ly, Say so, say so, while you can.

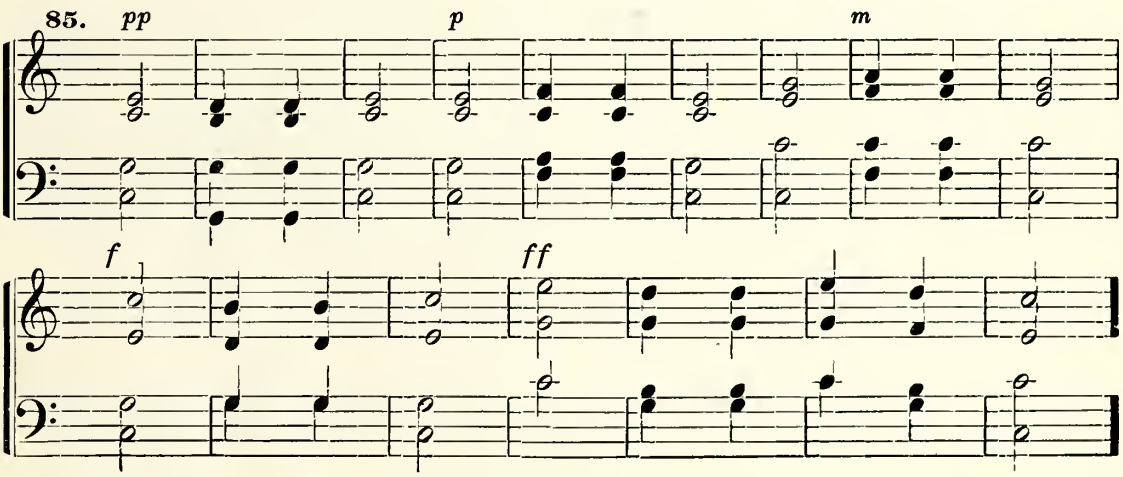
83. Explain *pp, p, m, f, ff.* *Ill. Less.* Chap. VII.



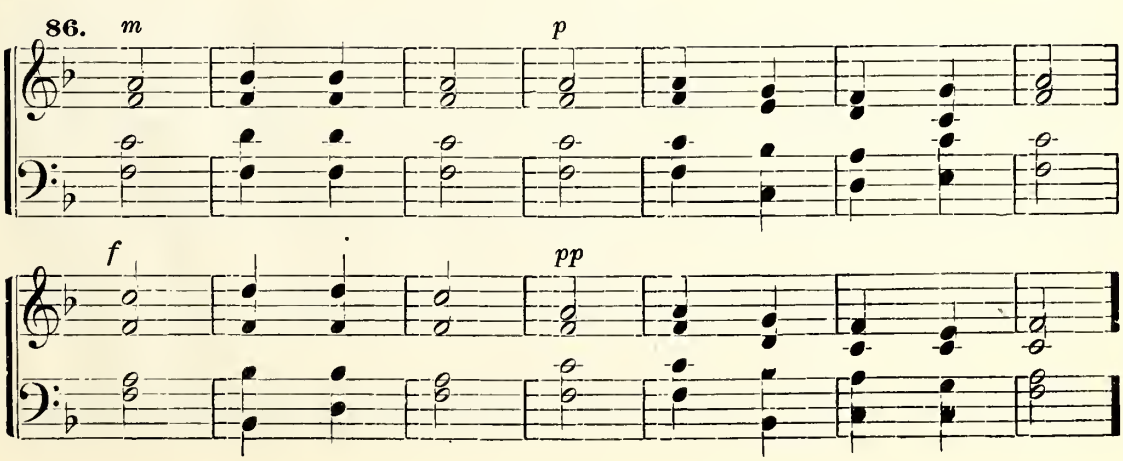
84.



85.



86.



GENTLY EVENING BENDETH.

Explain *crescendo* and *diminuendo*.

B. C. U.

1. Gen - tly even - ing bend - eth O - ver vale and hill; Soft - ly peace de - scend - eth, And the world is still, And the world... is still.
2. Save the wood-brook's gush - ing, All things si - lent rest; Hear its rest - less rush - ing On to o - cean's breast, On to o - cean's breast.
3. Rest - less thus life flow - eth, Striv-eth in my breast; God a - lone be - stow - eth Tran - quil even - ing rest, Tran - quil even - - ing rest.

GENTLY SIGHS THE BREEZE.

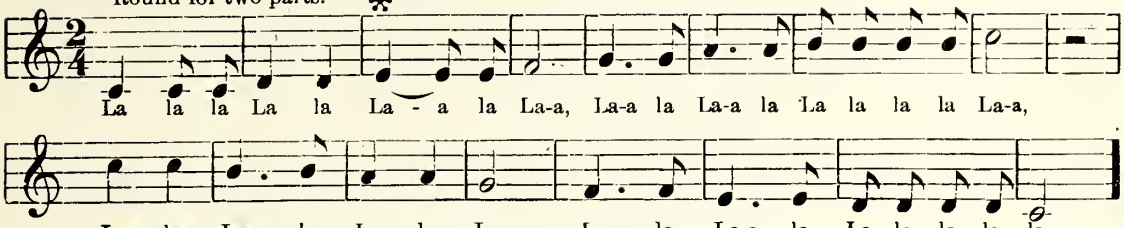
Explain the Pause and the Hold, indicated by the same sign 𝄐.

Herbert.

1. Gen - tly, gen - tly sighs the breeze, Like a whis - per thro' the trees; Like a voice of ser - aph bright, Sing - ing to the world, good - night.
2. Sweet good night, the even - ing breeze Seems to whis - per thro' the trees; Now the wood-land mur - murs cease, All to sweet re - pose and peace.
3. Hush! all na - ture seems to sleep, While the stars their vig - ils keep; All earth's charms are hid from sight, We, sweet friends, must breathe good - night.

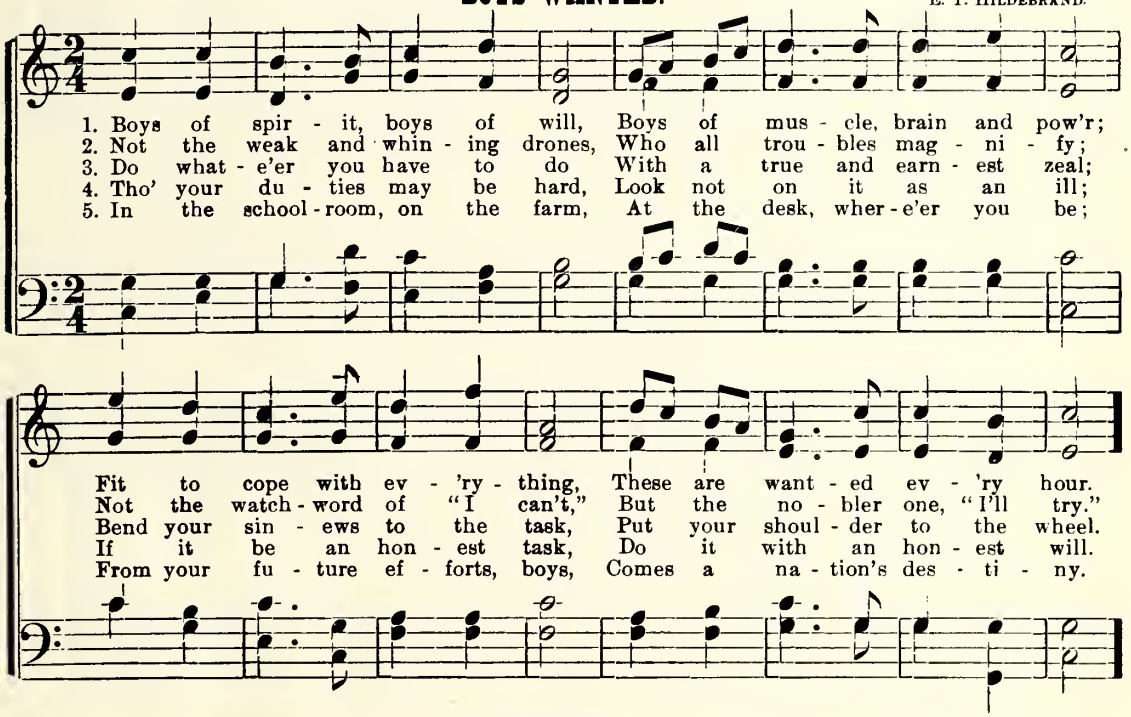
Good-night, good-night, good-night, good-night, good-night, good-night.
Good - night, good - night,

87. Explain the Dotted Quarter Note. See *Ill. Less.*, page 35.
Round for two parts. ✻



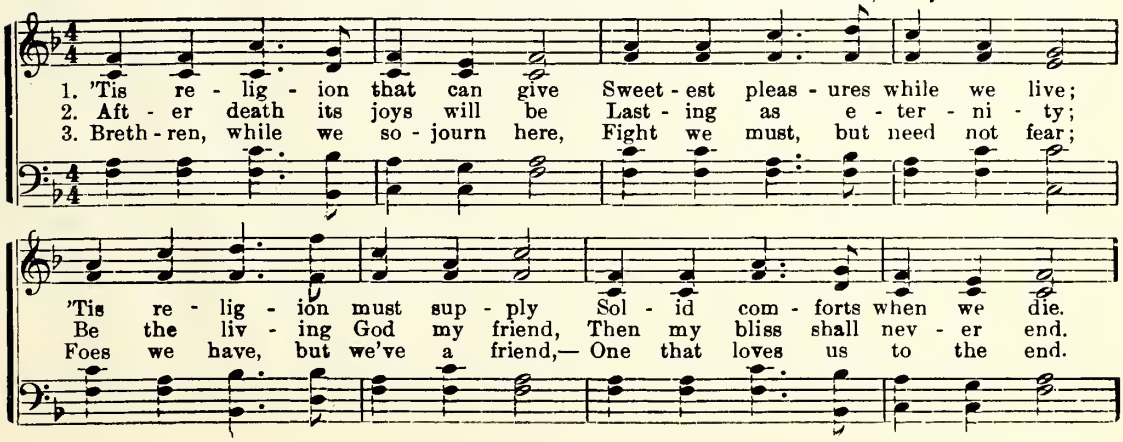
BOYS WANTED.

E. T. Hildebrand.



RELIGION. 7s.

J. E. Wilson, arr. by Sallie E. Goad.



THE SWEETEST PLACE.

J. B. Herbert.

1. Sweet - est, fair - est, best of plac - es, Is home, sweet home; There are dear, fam-
2. There the dear ones wait to meet me At home, sweet home; Tried and true hearts

il - iar fac - es, At home, sweet home; Oth - er skies as clear may be, Oth - er lands as
long to greet me, At home, sweet home; Friendship's hand I oft have pressed, Happy tho'ts oft

fair to see, None can be so dear to me As home, sweet home. Hm.....
fill my breast, Yet I long a - gain to rest At home, sweet home.

THE COMING SPRING.

Explain the Eighth Rest. See *Ill. Less.*, page 36.

1. Shout and sing! for soon will come the spring, And then their green dress wear - ing, The
2. Soon they'll go, the melt - ing ice and snow, For now from all the mountains Roll
3. Wel-come spring! thou dear de - light - ful spring, O quick - ly may we greet thee, In

woods and fields ap - pear - ing, We'll shout and sing to wel - come in the spring.
down the small - er fount - ains And soon they'll go, the melt - ing ice and snow.
field and gar - den meet thee, Then wel - come, spring! thou dear, de - light - ful spring.

SPRING IS HERE.

J. H. FILLMORE.

1. Balm - y southern breez - es, Fragrant, sweet and gay, Chase the sul - len
2. Ten - der rays of sun - shine, Gen - tle A - pril show'rs, Bring - ing shades of

1. Balm - y southern breezes; Fra - grant, sweet and gay, Chase
2. Ten - der rays of sunshine, Gen - tle A - pril show'rs, Bring-

Chase the sul - len

snow clouds To the north - ern lands a - way; Thro' the woods and val - leys,
light and dark With ev - er chang - ing hours; Blos - soms in the or - chard—

snow clouds to lands a - way; Thro' the woods and val - leys,
ing ev - er chang - ing hours; Blos - soms in the or-chard—

snow clouds To the north-ern lands a - way;

Flow-ing deep and clear, Murm'ring streamlets soft - ly sing—That spring is here.
Birds and bees ap-pear— Na - ture bids us all re - joice—That spring is here.

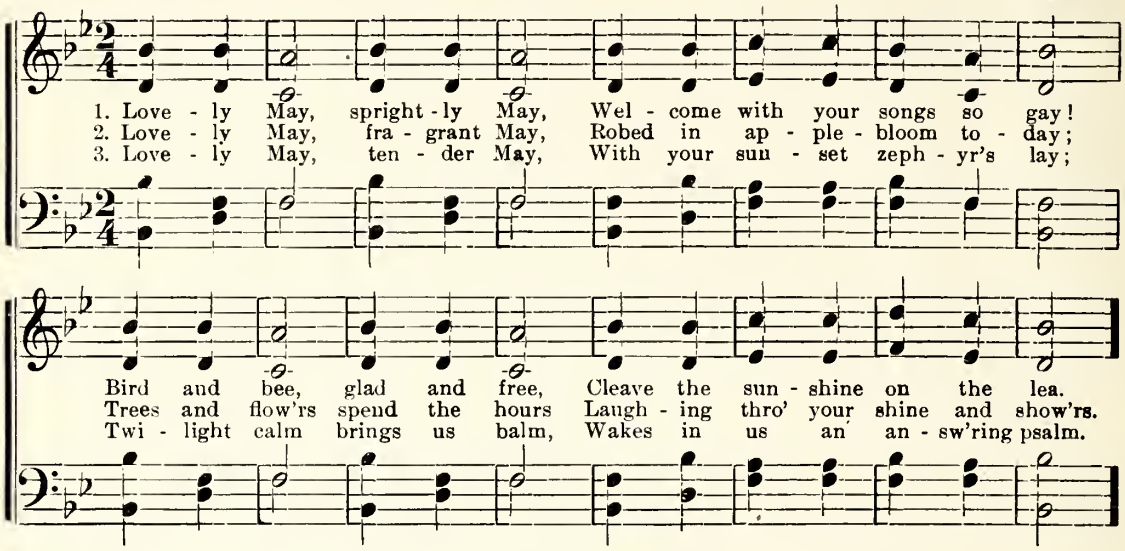
Flow - ing deep and clear, That spring is here.
Birds and bees ap - pear— That spring is here.

* Small notes second time.

KEY OF B-FLAT. Signature two flats. *Do*, treble staff, third line; base staff, second line.

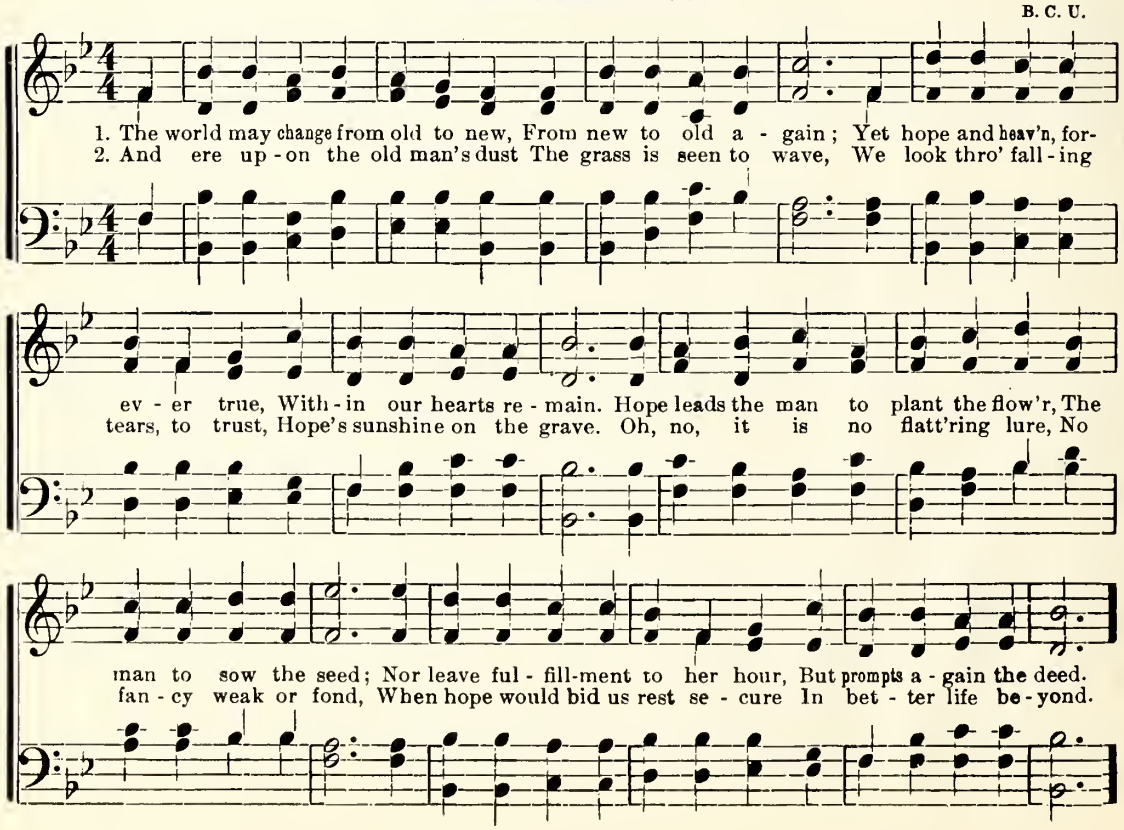
MAY WELCOME.

ADALINE H. BEERY. B. C. UNSELD.



HOPE'S PROMPTINGS.

B. C. U.



GRACIOUS PROMISE. 7s.

A. T. DeLap.

1. Wait, my soul, up - on the Lord, To His gra - cious prom - ise flee,
2. If the sor - rows of thy case Seem pe - cu - liar still to thee,
3. Days of tri - al, days of grief, In suc - ces - sion thou mayst see;

Lay - ing hold up - on His word, "As thy days thy strength shall be."
God has prom - ised need - ful grace, "As thy days thy strength shall be."
This is still thy sweet re - lief, "As thy days thy strength shall be."

SPARKLING IN THE SUNLIGHT.

Explain *Staccato.*

p *f* *p*

1. Spark-ling in the sun - light, Danc - ing on the hills, Tap - ping at my
2. I'll forth to the wood-lands, Vio - lets are a - wake, Gai - ly sings the

f

win - dow, Sing - ing in the rills, Comes the pleas - ant sun - shower,
red - breast Hid - ing in the brake. Through the bud - ding for - ests

p *f*

Like a glad sur - prise, While I gaze with won - der On the changeful skies.
Not a zeph - yr sighs, Soft the air and dream-y From the sun - ny skies.

NEVER FEAR.

MRS. A. L. DAVISON. B. C. H.

1. Nev - er fear what-e'er may come, Life is oft - en shad - ed; Oth - er flow'rs will
2. Do not yield your-self to grief, Bowed by heav - y car - ing; Some - one in this
3. While you work for those in pain, Strive their lives to bright-en; Peace will dwell with-
4. In for - get - ful - ness of self Lies the sweet-est pleas - ure; Bless - ings scat-tered

bud and bloom Tho' the rose has fad - ed. Nev - er fear,
shad - owed world Sad - der cross is bear - ing.
in your heart, All your sor - rows light - en.
will re - turn, Bear - ing price - less treas - ure. nev - er fear,

Night will flee be - fore you, Nev - er fear, nev - er fear, Skies will bright-en o'er you.

EVENING REST.

Explain the complementary signatures of two flats and five sharps. EVA H. KING.

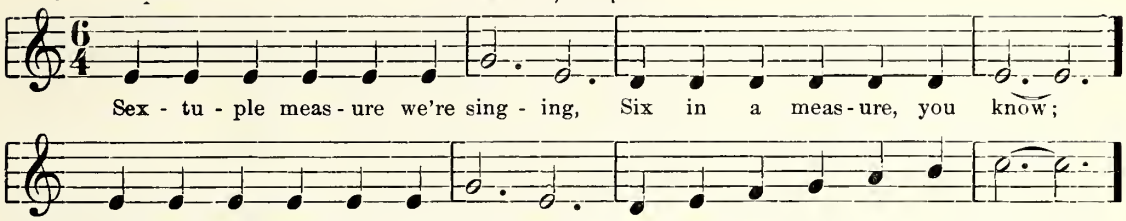
m

1. Gen - tly even - ing bend - eth O - ver dale and hill,
2. Save the wood - brook's gush - ing All things si - lent rest,
3. Rest - less life thus flow - eth, Striv - eth in my breast,

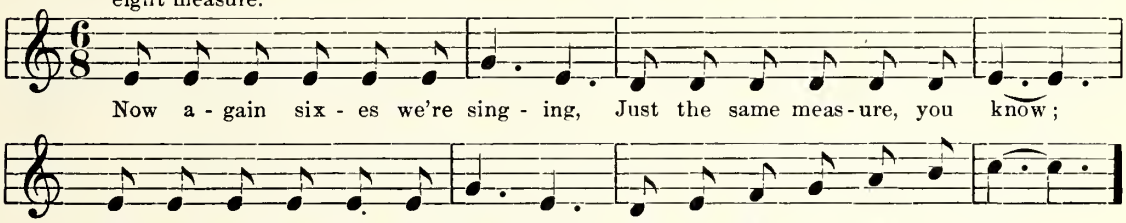
m *p*

Soft - ly peace de - scend - eth And the world is still.
Hear its rest - less rush - ing On to o - cean's breast.
God a - lone be - stow - eth, Tran - quil even - ing rest.

88. Explain Six-pulse Measure. See *Ill. Less.*, Chap. VI.

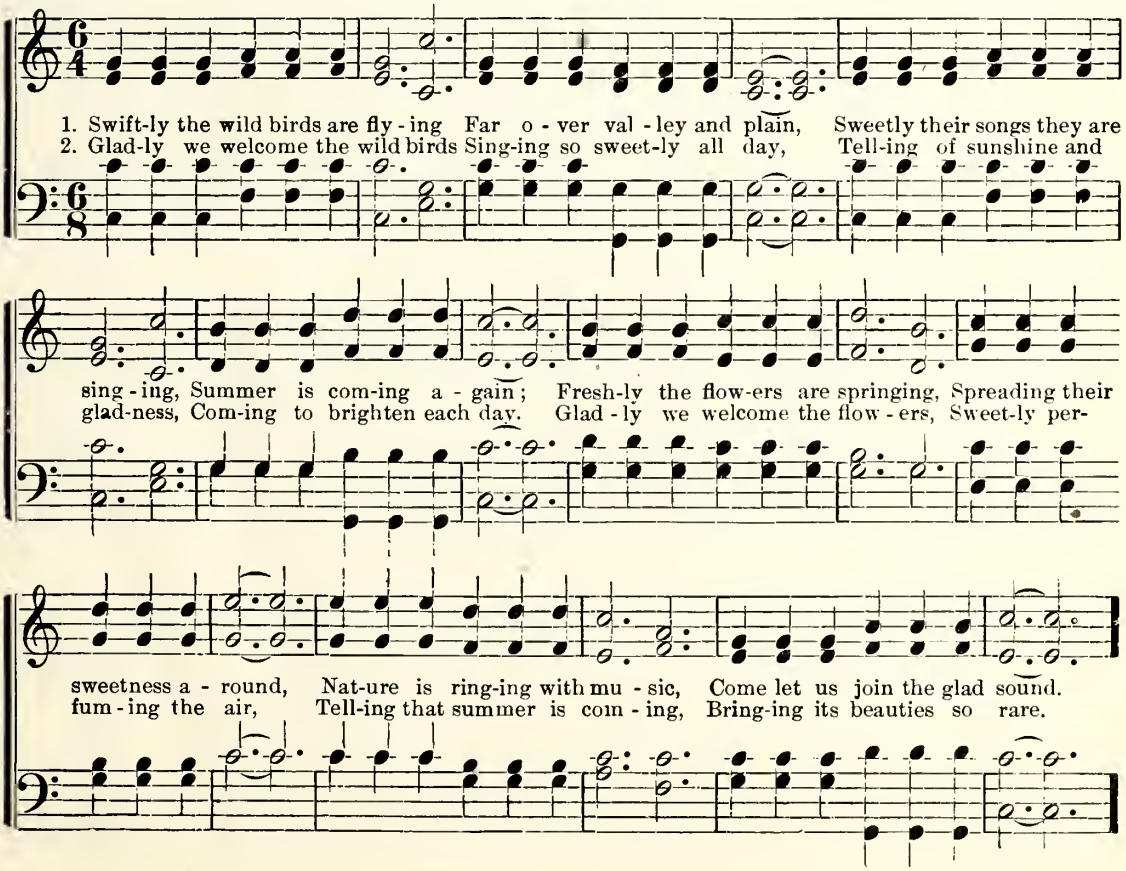


89. Explain six-pulse measure, with eighth note to the pulse, and the similarity of six-four and six-eight measure.



SUMMER IS COMING.

Ira Long. J. Owen Long.



SINGING.

J. O. L. J. Owen Long.

1. Sing - ing in the school-room, 'Tis a pleas - ant sight, Rows of pleas - ant fac - es,
2. Wil - lie, Tom - my, John - ny, Char - lie, Jim - mie, Sam; Ma - ry, Liz - zie, Ka - tie,
3. May our pleas - ant sing - ing Make the weak - er strong, And the strong - er wis - er,

CHORUS.

Sing - ing here to - night. Sing - ing, sing - ing,
Jen - nie, Su - san, Ann. Pleasant the sight to
As we go a - long. Mer - ri - ly, mer - ri - ly sing - ing,

see; Sing - ing, sing - ing, Join in the mer - ry glee.
Come with your hearts and your voic - es,

LIST TO THE BELLS.

B. C. U.

1. Ring - ing, swing - ing, List to the bells in the old church tow'r, Swell-ing,
2. Ring - ing, swing - ing, Call - ing from sleep in the morn - ing gray; Swell-ing,
3. Ring - ing, swing - ing, Sweet - ly they chime at the set of sun, Swell-ing,

Rit.

tell - ing, Now is the even - ing hour, Now is the even - ing hour.
tell - ing, Work must be done to - day, Work must be done to - day.
tell - ing, Rest af - ter work is done, Rest af - ter work is done.

OVER THE RIVER.

IRA LONG.

1. O - ver the riv - er, the riv - er of time, Lies the bright land of a
2. O - ver the riv - er, the pil-grim's re - treat, Gor-geous in splen-dor, in
3. O - ver the riv - er the man-sions are fair, O how in - vit - ing! our

ver - dure sub - lime; Val - leys of beau - ty in splen - dor do shine,
beau - ty com - plete; An - gels are sing - ing in har - mo - ny sweet,
loved ones are there; Soon in those man - sions their glo - ry we'll share,

CHORUS.

beau - ti - ful, beau - ti - ful home! O - - - ver the
O - ver the riv - er, the

riv - - er, the beau - - - ti - ful riv - - er,
beau - ti - ful riv - er, O - ver the riv - er, the beau - ti - ful riv - er,

O - - ver the riv - er the fields..... are all green.
O - ver the riv - er, the beau-ti - ful riv - er, the beau - ti - ful fields are all green.

KEY OF E FLAT. Signature, three flats. *Do*, treble staff, first line and fourth space; base staff, third space

M. BOULWARE. **BRIGHT HOPE.** DORA FAHMY.

1. 'Neath the clouds the sun is shin - ing, Where the gold - en streets are laid;
2. Would that this could ev - er cheer me, Thro' this lone - ly vale of tears,
3. Tho' we oft for - get to trust Thee, Gra - cious God, and Thou so near,

And for me bright hope is twin - ing Shin - ing wreaths that nev - er fade.
When the fiend de - spair is near me With his dark fore - bod - ing fears.
Yet Thy love is ev - er read - y To re - move the fall - ing tear.

JOYFUL END. U.

1. We will not weep, for God is stand - ing by us, And tears will
2. We will not faint, if heav - y bur - dens bend us, They press no
3. Help us, O Fa - ther! when the world is press - ing On our frail

blind us to the bless - ed sight; We will not doubt, if
hard - er than our souls can bear; The thorn - iest way is
hearts, that faint with - out their Friend; Help us, O Fa - ther!

dark - ness still doth try us; Our souls have prom - ise of se - ren - est light.
ly - ing still be - hind us; We shall be brav - er for the past de - spair.
let Thy con - stant bless-ing Strength-en our weak - ness till the joy - ful end.

PALMER HARTSOUGH. **THE MILL-WHEEL.** FRED. A. FILLMORE.

1. Round and round the mill-wheel goes, Cheer - y sounds the bus - y hum; On and on the
2. Round and round the mill-wheel goes, Still we hear its bus - y hum; On the laugh-ing
3. Round and round the mill-wheel goes, Cheer - y still its bus - y hum; Laugh-ing, on the

mill-stream flows, And the mo-ments go and come. May we well the les - son read,
mill-stream flows, And the bright days go and come. May we well the les - son read,
mill-stream flows, And the swift years go and come. Do we well the les - son read,

May we well the teaching heed, And the moments passing by, Wise - ly use them as they fly
May we well the teaching heed, And the days so full of joy, Wise - ly may we them employ.
Do we well the teaching heed? Life flows on, be earn-est, we, That its end may hap-py be.

Explain the complementary signatures of three flats and four sharps.

MONEY MAXIMS. J. H. F.

1. Mon - ey bor - rowed is a foe, Veiled in kind - ly seem - ing;
2. Hoard-ed, it is like a guest, Won with anx - ious seek - ing;
3. Spent in good, it leaves a joy Twice its worth be - hind it;

Mon - ey wast - ed is a friend Lost be - yond re - deem - ing.
Giv - ing noth - ing for his board, Save the care of keep - ing.
And who thus hath lost it here, Shall here - af - ter find it.

THE DEAD MARCH.

S. S. Myers, Mus. Doc

1. Tramp, tramp, tramp, to a drunk - ard's grave, March the feet of a mill - ion men; If none shall pit - y and none shall save, Where will all this march - ing end?
2. Tramp, tramp, tramp, to a drunk - ard's doom, Out of boy - hood pure and fair; A - way from thoughts of.... love and home, Past the check of a moth-er's prayer. Where, where, where, Where will all this march-ing end?
3. Tramp, tramp, tramp, till a drunk - ard's grave Hides a brok - en life of shame; While souls that Je - sus has died to save, Meet a fu - ture we dare not name.

tramp, tramp,

p Where,..... *pp*

NEVER MIND.

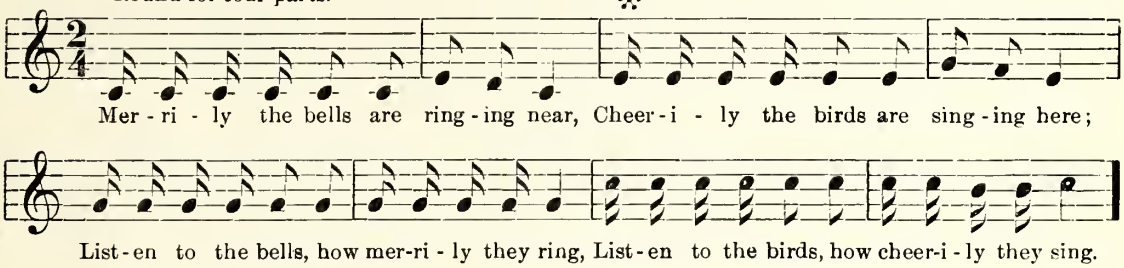
J. H. Fillmore.

1. What's the use of al - ways fret - ting At the tri - als we may find?
2. What if those who might be - friend us, Those whom so - cial ties should bind,
3. Fate may threat-en, clouds may low - er, En - e - mies may be com - bined,

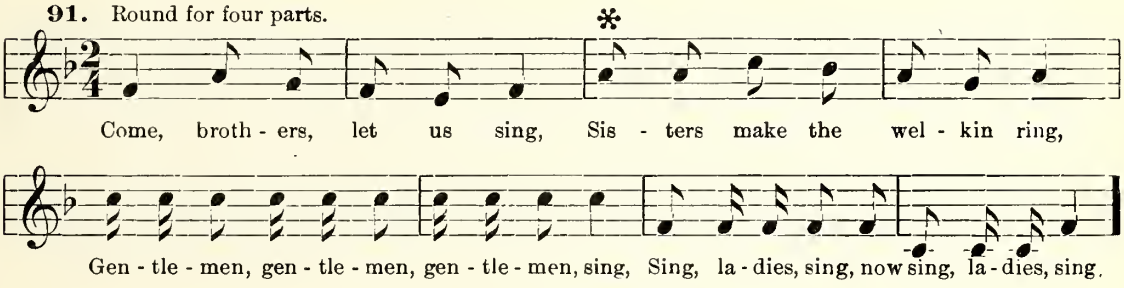
After last verse.

They will al-ways throng our path-way, Trav - el on, and—nev - er mind.
Should re - fuse to do their du - ty, Go a - head and—nev - er mind.
But the right will sure - ly con-quer, Be en - cour - aged—nev - er mind, nev - er mind.

90. Explain four tones to a pulse, represented by SIXTEENTH NOTES. See *Ill. Less.*, page 38.
Round for four parts.

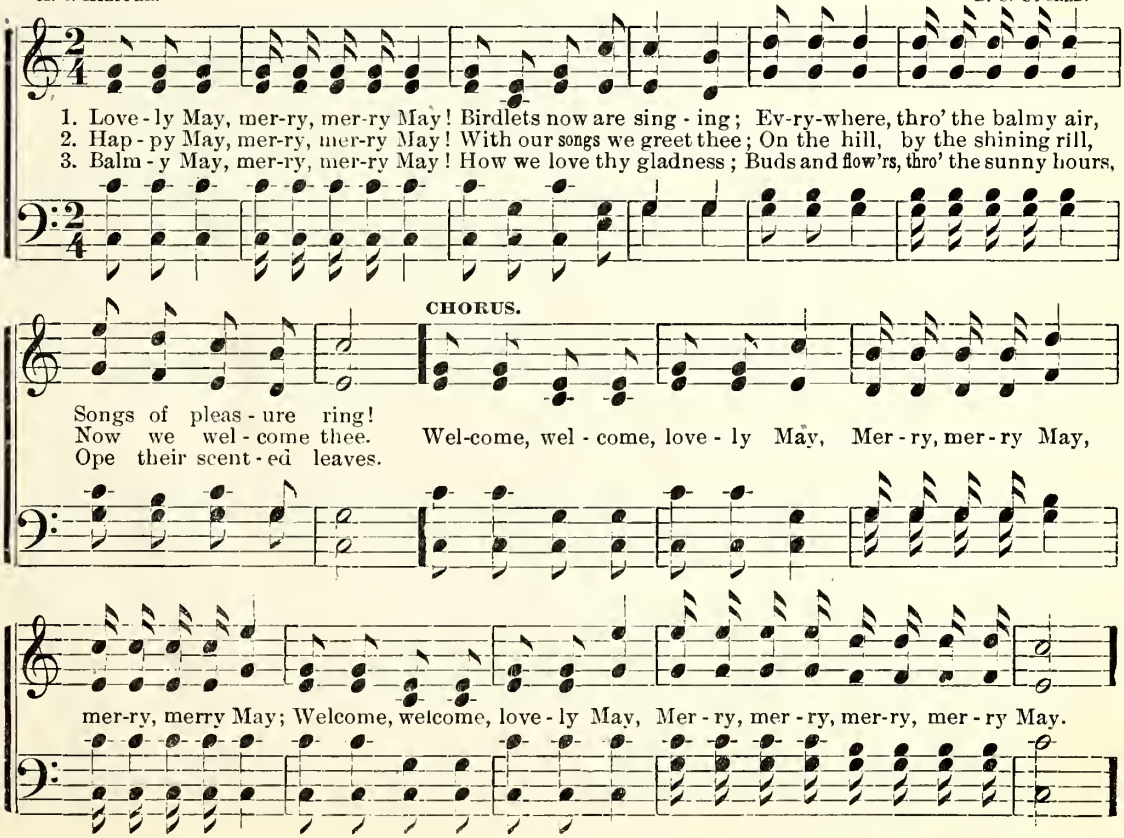


91. Round for four parts.

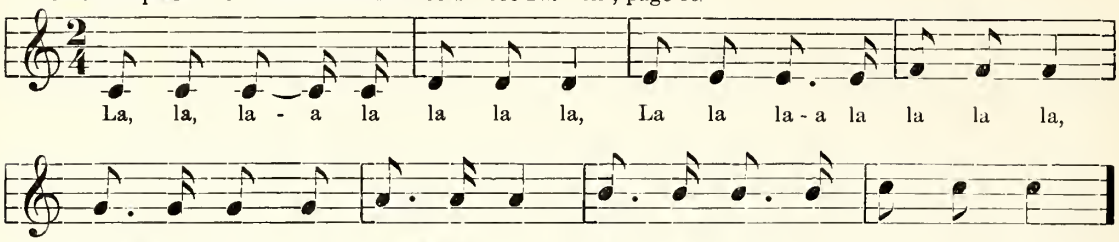


LOVELY MAY.

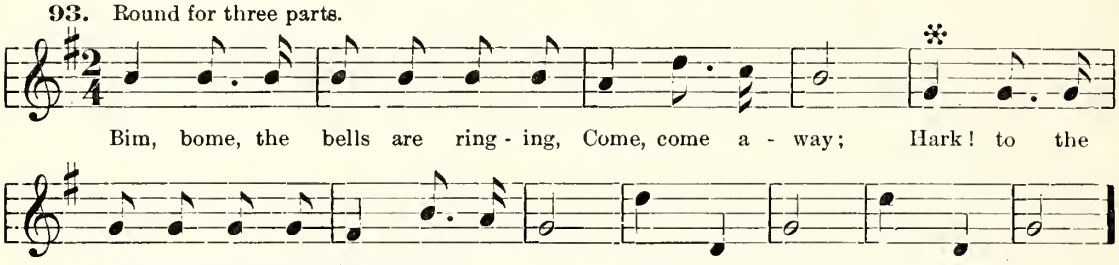
A. S. KIEFFER. B. C. UNSELD.



92. Explain the Dotted Eighth Note. See *Ill. Less.*, page 39.

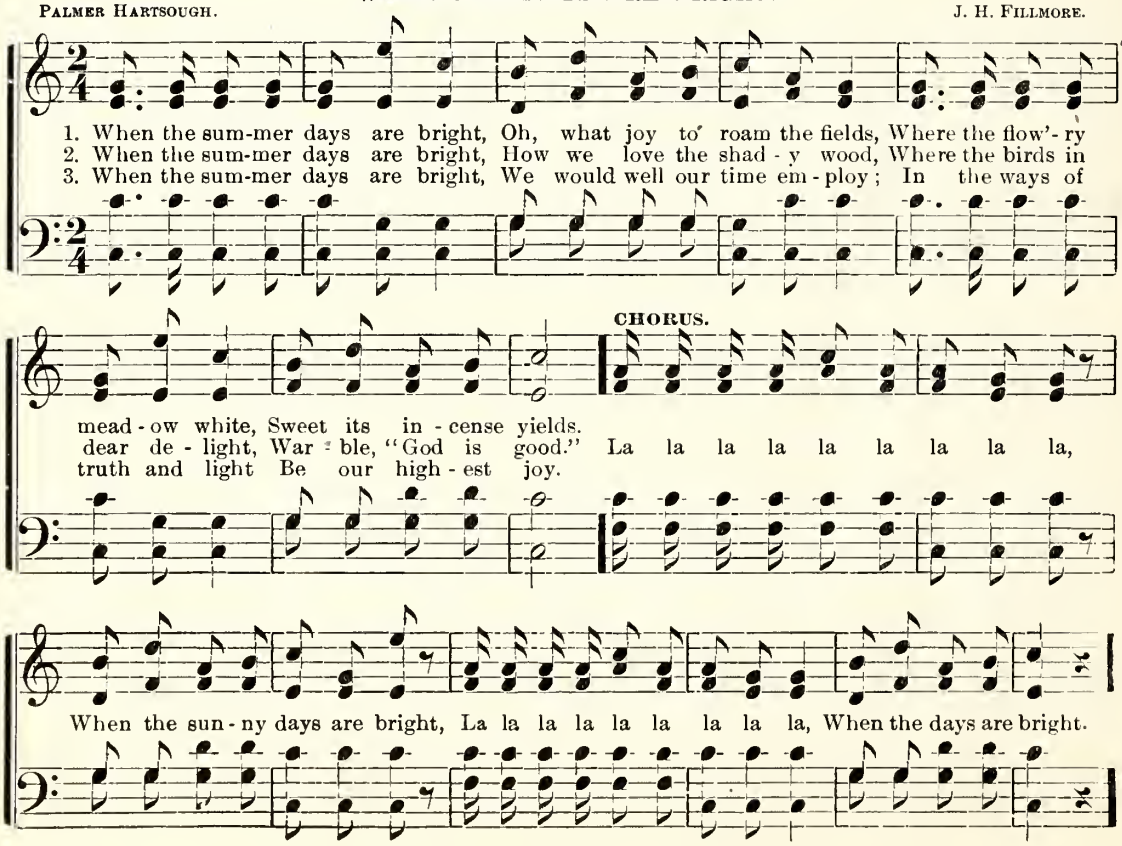


93. Round for three parts.



WHEN THE DAYS ARE BRIGHT.

Palmer Hartsough. J. H. Fillmore.



CLING TO THE MIGHTY ONE.

* * *

1. Cling to the Mighty One, cling in thy grief; Cling to the Ho - ly One,—He gives re-lief;
2. Cling to the Liv-ing One, cling in thy woe; Cling to the Lov-ing One, thro' all be-low;
3. Cling to the Bleeding One, cling to His side; Cling to the Ris - en One, in Him a-bide;

Cling to the Gracious One, cling in thy pain, Cling to the Faithful One, He will sus-tain.
Cling to the Pard'ning One, He speaketh peace, Cling to the Healing One, an-guish shall cease.
Cling to the Com-ing One, hope shall a - rise, Cling to the Reigning One, joy lights thine eyes.

MINSTRELS SING IN MANY LAYS.

B. M. R.

1. Minstrels sing in ma - ny lays Of this world of sor - rows, Chiding fate's ca-pri-cious ways,
2. Days and moments pass a-way, Nev-er more re-turn - ing, Use them wisely while we may,
3. Do not sit and i - dly wait For a spec-ial mis - sion, Longing to do something great,

Fear - ing dark to - mor - rows; Pleas-ant songs we hold most dear, Those which ban-ish care;
Sweet con-tent-ment earn-ing; Kind - l hearts that love to cheer Sure - ly are not rare,
Fill a low po - si - tion; Seeds of kind-ness we hold dear, Sow them ev - 'ry-where,

Kind-ly ac-tions always cheer, Give a bright smile here, my friend, Give a kind word there.
So to those who linger near, Give a bright smile here, my friend, Give a kind word there.
In a friend-ly way sin-cere; Give a bright smile here, my friend, Give a kind word there.

DON'T STEP THERE.

Review page 15 and then explain the complementary signatures of one sharp and six flats. E. P. A.

1. As on the path of life we tread, We come to many a place,
2. Some i - dle nab - it, word, or thought, Some sin, how - ev - er small,
3. Our fel - low trav -'lers on the road, We'll watch with anx - ious care;

Where, if not care - ful, we may fall, And sink in - to dis - grace.
May make us stum - ble in the path, And stum-bling, we may fall.
And when they reach some dang-'rous spot, We'll warn them, "don't step there."

Don't step there, don't step there, Don't step there.

Don't step there, don't step,

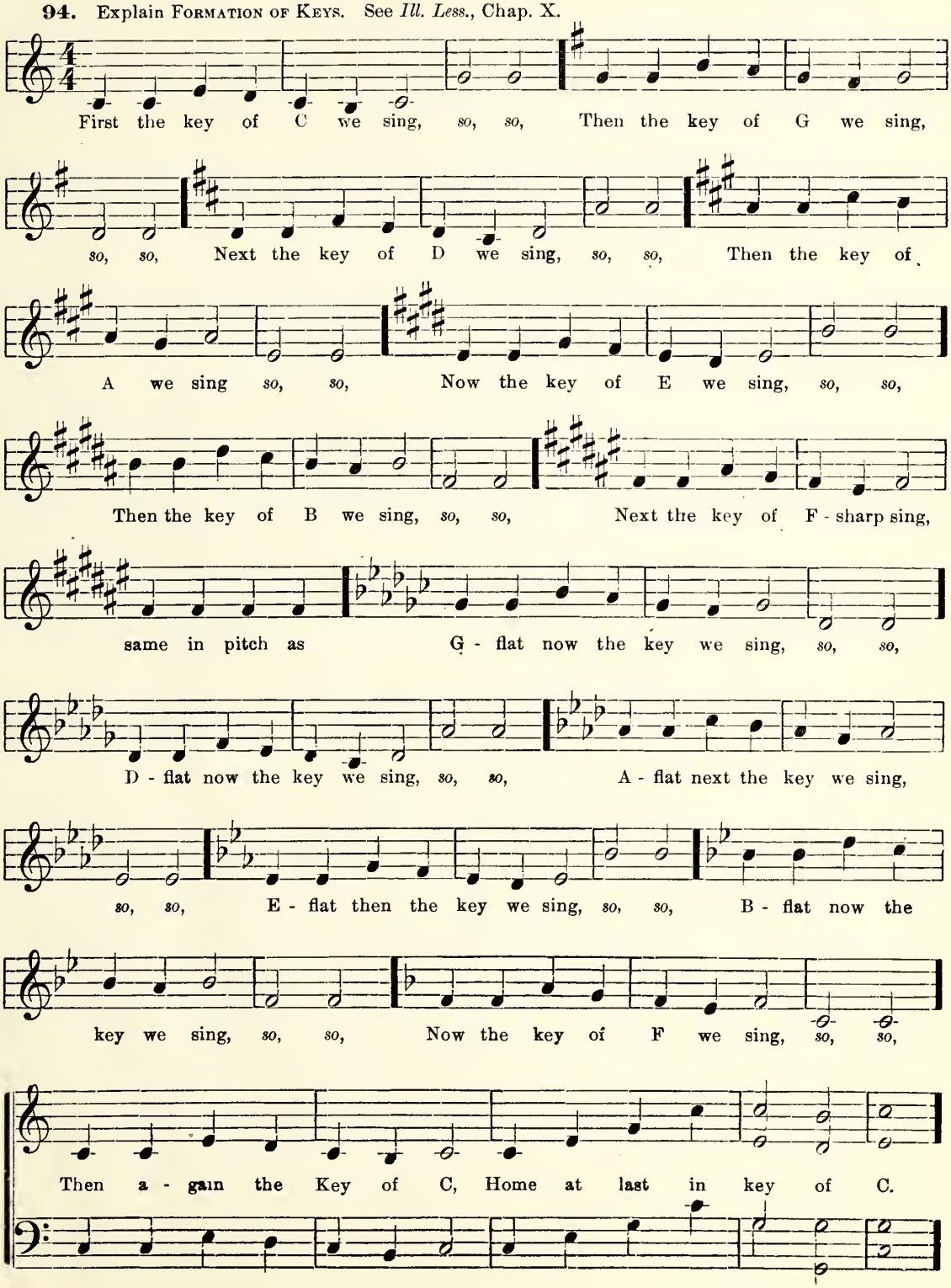
SING GAILY SING.

Review page 36 and then explain the complementary signatures of one flat and six sharps.

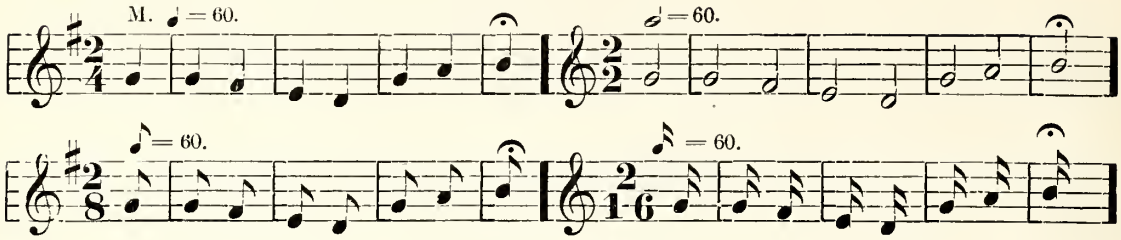
1. Sing, gai - ly sing! Let gladness round us ring; This lit - tle, sim-ple, cheerful lay Shall
2. Sing, soft - ly sing! When dusky night doth fling Its shadows o - ver drowsy heads, In
3. Sing, ear - ly sing! When morn the light shall bring, Up we must rise and with the sun, Re-

be our hap-py song to - day; Sing, gai - ly sing! Sing gai - ly, gai - ly sing!
peace we then will seek our beds; Sing, soft - ly sing! Sing soft - ly, soft - ly sing!
solved our work shall well be done; Sing, ear - ly sing! Sing ear - ly, ear - ly sing!

94. Explain Formation of Keys. See *Ill. Less.*, Chap. X.

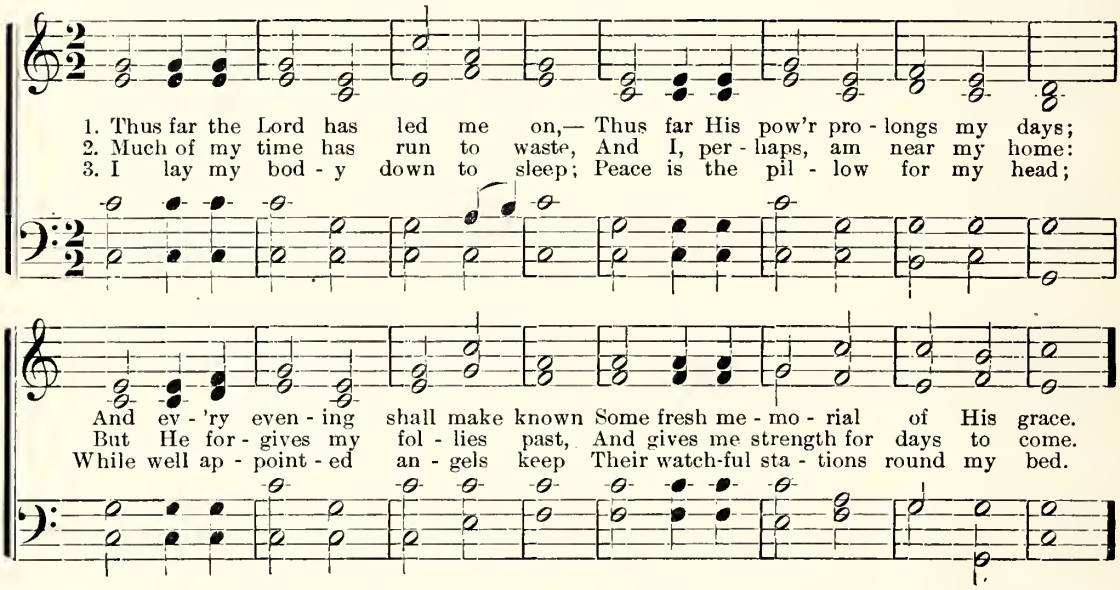


95. Explain VARIETIES OF MEASURE. See *Ill. Less.*, page 40.



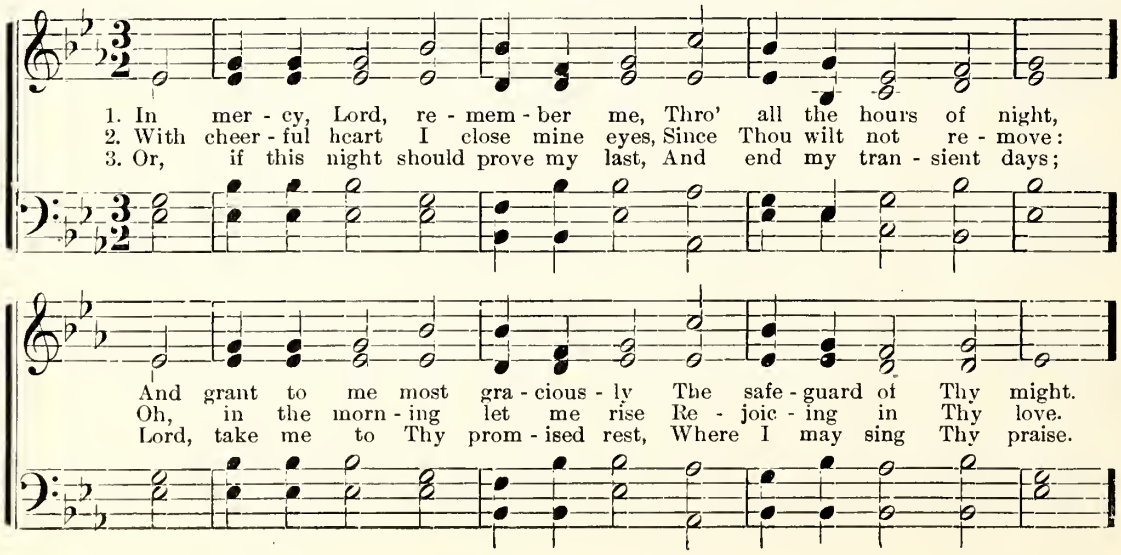
PETRE. L. M.

B. C. UNSELD.



CONFIDENCE. C. M.

B. C. U.



'TIS COMING.

The melody should be prominent, whether it occurs in the tenor or soprano. B. C. UNSELD.

1. 'Tis com-ing thro' clouds and dark - ness, 'Tis com-ing thro' sleet and rain....

2. 'Tis com-ing, a morn of glo - ry, 'Tis com-ing, a day of rest,....

The beau - ti - ful month of flow - ers Is hasten-ing to us a - gain....

For faith sees its gold - en prom - ise Break thro' in the cloud - ed west,..

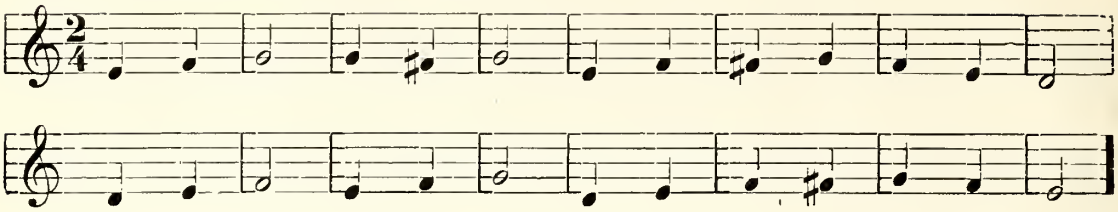
The thought of the win - try hour,.. The cheer of the dark - est day,....

The stars of the dark - est hour... Beam forth with a death - less ray,....

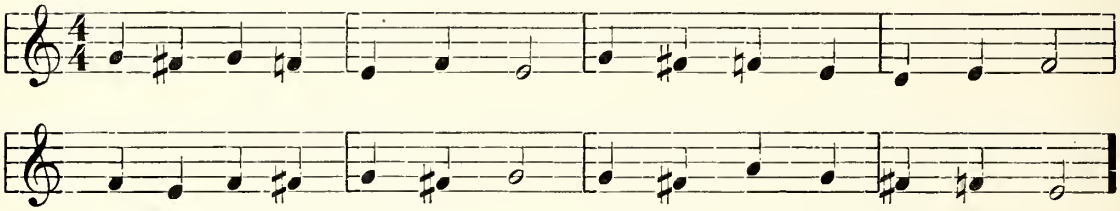
'Tis com - ing, tho' tem - pests low - er, The beau - ti - ful month of May....

'Tis com - ing, tho' tem - pests low - er, The beau - ti - ful month of May....

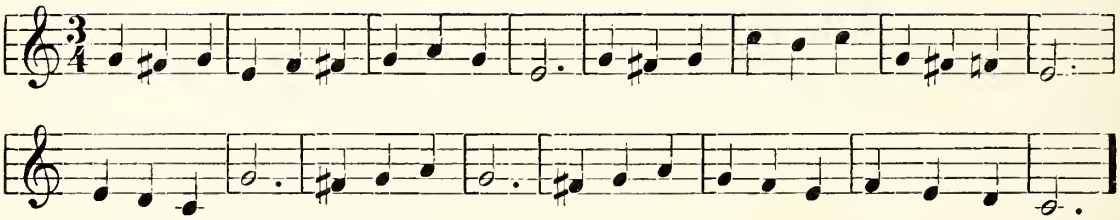
96. Explain Sharp Four (*Fi*) and accidental ♯ and ♮. See *Ill. Less.*, Chap. XII.



97.

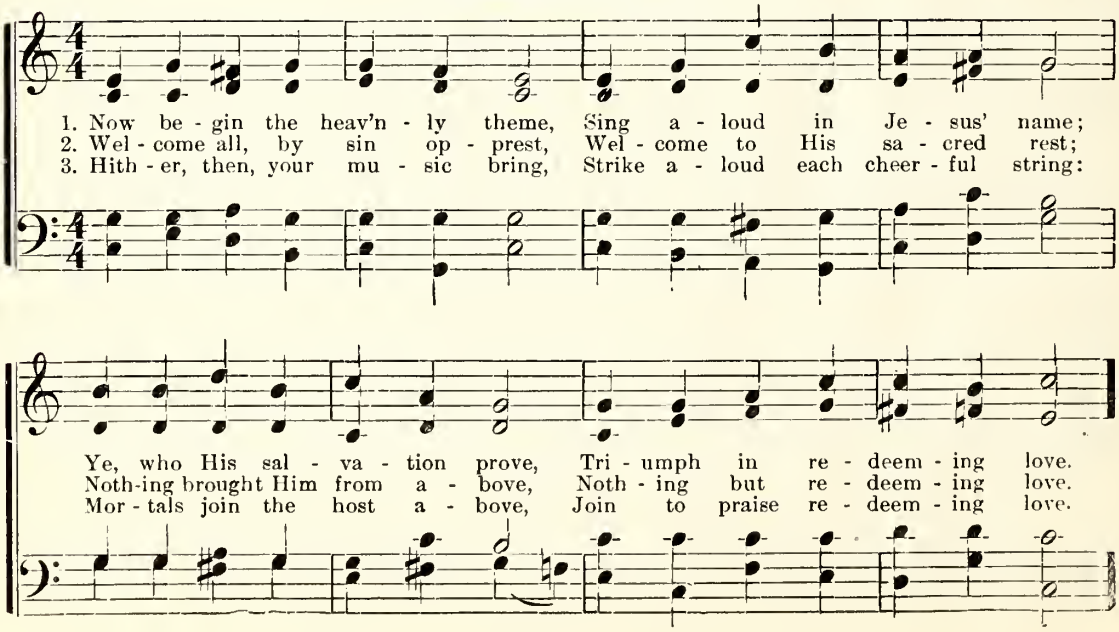


98.



REDEEMING LOVE. 7s.

U.



WHAT TO LOVE.

1. I loved a song-bird of the spring, I loved its warbling lay; But, ah my sing-er spread his wing And rose and soared a - way, And rose and soared.... a - way.
2. I loved a but - ter - fly so fair, With pin - ion gold-en bright; A - mong the tu - lips rich and rare, It wan-dered from my sight, It wan-dered from..... my sight.
3. What can I love that takes no flight, Nor fades with breeze nor blast? O love the truth, the truth both bright And beau - ti - ful will last, And beau - ti - ful..... will last.

99. Explain Chromatic Scale ascending. See *Ill. Less.*, Chap. XIV.

d di r ri m f fi s si l li t d'.

100.

101.

UPWARD LOOK.

Make a "study" of this piece. Let the whole class practice each part as a separate exercise. For the relief of the low voices a lower pitch should be taken for the practice of the soprano and the tenor parts. When all the parts have been practiced separately, let the tenors and sopranos sing the soprano part, the altos and bases taking the alto part. Then have the soprano, alto and tenor take their respective parts, base silent. Lastly, all four parts. Practice with syllables and *la*. A careful study of this piece will go far towards developing skill in singing the chromatic tones. When sung to the words there should be a marked change of expression between the first and second sections to correspond with the sentiment.

B. C. Unseld.

1. Is the way be - fore you Fraught with doubts and fears? Do you grope in

2. Is your spir - it wea - ry Of the earth - ly strife, Long - ing, ev - er

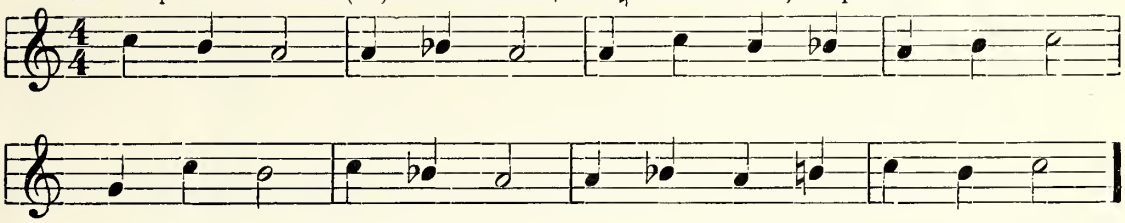
dark - ness, Blind - ed by your tears? Up - ward look! there's bright - ness

long - ing For a peace - ful life? Up - ward look! there's glad - ness

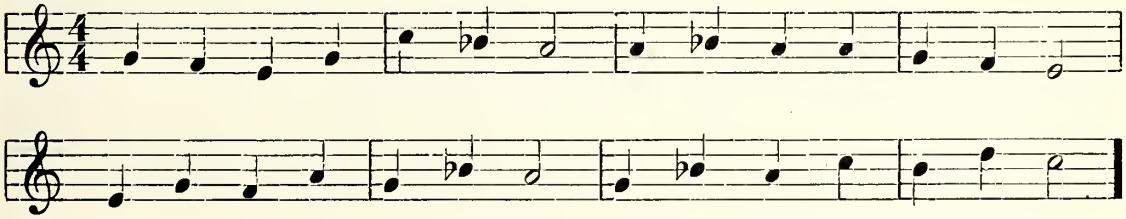
Shin - ing from a - bove, All who will may share it; Ope your heart to love.

Beam - ing from a - bove, All who will may share it; Ope your heart to love.

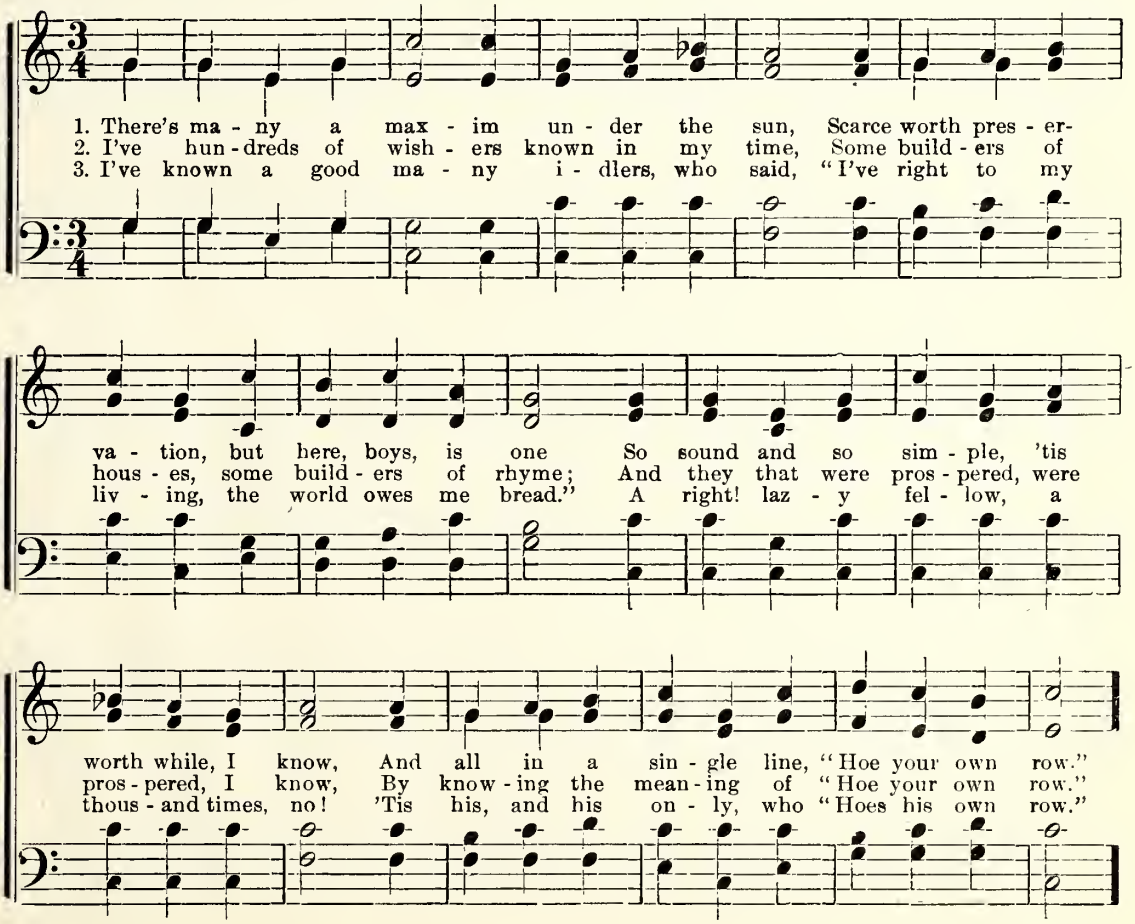
102. Explain Flat Seven (*Te*) and accidental ♭ and ♮. See *Ill. Less.*, Chap. XII.



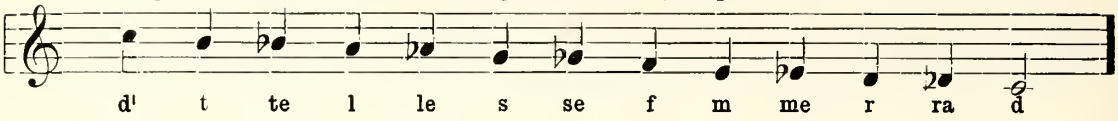
103.



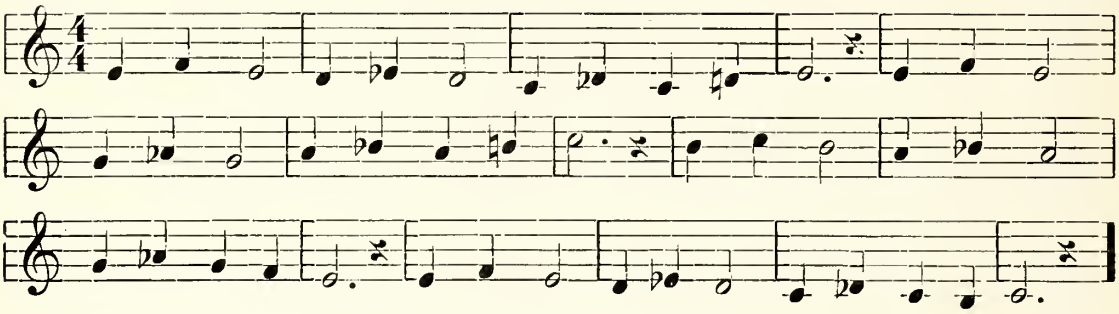
HOE YOUR OWN ROW.



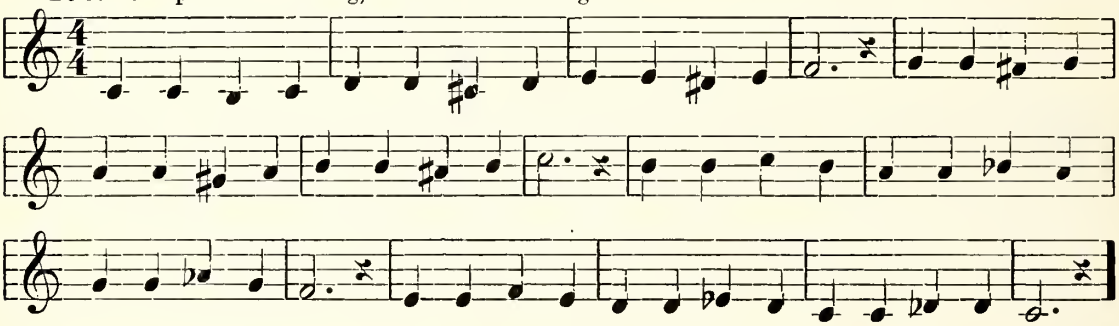
104. Explain Chromatic Scale descending. See *Ill. Less.*, Chap. XIV.



105.

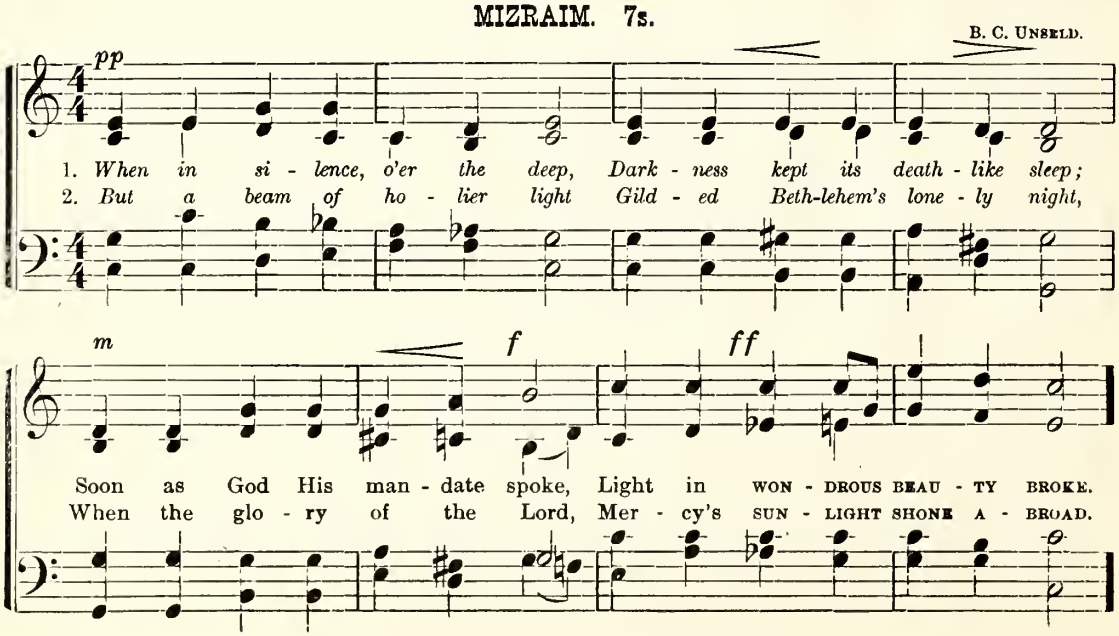


106. Sharp tones ascending, flat tones descending.



MIZRAIM. 7s.

B. C. Unseld.



EVEN SONG.

The ♮ on a *flatted* degree acts as a ♯. See *Ill. Less.*, page 93. J. H. TENNEY. By permission of the author.

Soft and Gentle.

1. Now the day is o - ver, Night is draw-ing nigh, Shad-ows of the even - ing
2. Je - sus, give the wea - ry Calm and sweet re - pose, With the tend'-rest bless - ing
3. Now the day is o - ver, Night is draw-ing nigh, Shad-ows of the even - ing

Steal a - cross the sky, Now the dark - ness gath - ers, Stars be - gin to peep,
May our eye - lids close. Grant to us, Thy chil - dren, Vis - ions bright of Thee,
Steal a - cross the sky, When the morn-ing wak - ens, Then may I a - rise,

Birds, and beasts, and flow - ers Soon will be a - sleep, Soon will be a - sleep.
Guard the sail - or's toss - ing On the deep blue sea, On the deep blue sea.
Pure, and fresh, and sin - less In Thy ho - ly eyes, In Thy ho - ly eyes.

PURER, DEARER, SURER.

The ♮ on a *sharped* degree acts as a ♭. See *Ill. Less.*, page 94. U.

1. Pur - er yet and pur - er I would be in mind, Dear - er yet and
2. Hop - ing still and trust - ing God with - out a fear, Pa - tient - ly be-
3. Calm - er yet and calm - er Tri - al bear and pain, Sur - er yet and

dear - er Ev - 'ry du - ty find, Ev - 'ry du - ty find.
liev - ing He will make all clear, He will make all clear.
sur - er Peace at last to gain, Peace at last to gain.

GUIDE ME, O MY SAVIOUR.

Explain the Double Sharp (×) and ♯♯. See *Ill. Less.*, page 94.

C. W. J. C. W. James. By per.

1. Guide me, O my Sav - iour, Guide me all the way,
2. Guide me, O my Sav - iour, By Thy blest com - mand,
3. Guide me, O my Sav - iour, Leave me ne'er a - lone,
4. Then with Thee, my Sav - iour, As my Guide and Friend,

To my home in heav - en, And e - ter - nal day.
To those man - sions yon - der, On that gold - en strand.
But by Thine own pres - ence Guide me safe - ly home.
I shall reach my ha - ven, When earth - life shall end.

FAREWELL TO EARTH.

Explain the Double Flat (♭♭) and ♮♭. See *Ill. Less.*, page 95.

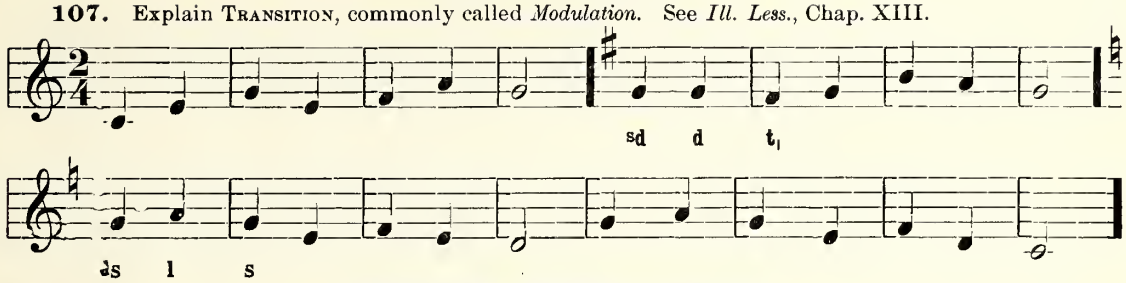
B. C. U

1. Ye gold-en lamps of heav'n, farewell, With all your fee - ble light; Farewell, thou ev - er
2. No more the drops of pierc-ing grief Shall swell in - to mine eyes, Nor the mer - i - dian

chang-ing moon, Pale em - press of the night. And thou, re - ful - gent orb of day, In
sun de-cline, A - mid those brighter skies. There all the mil - lions of His saints Shall

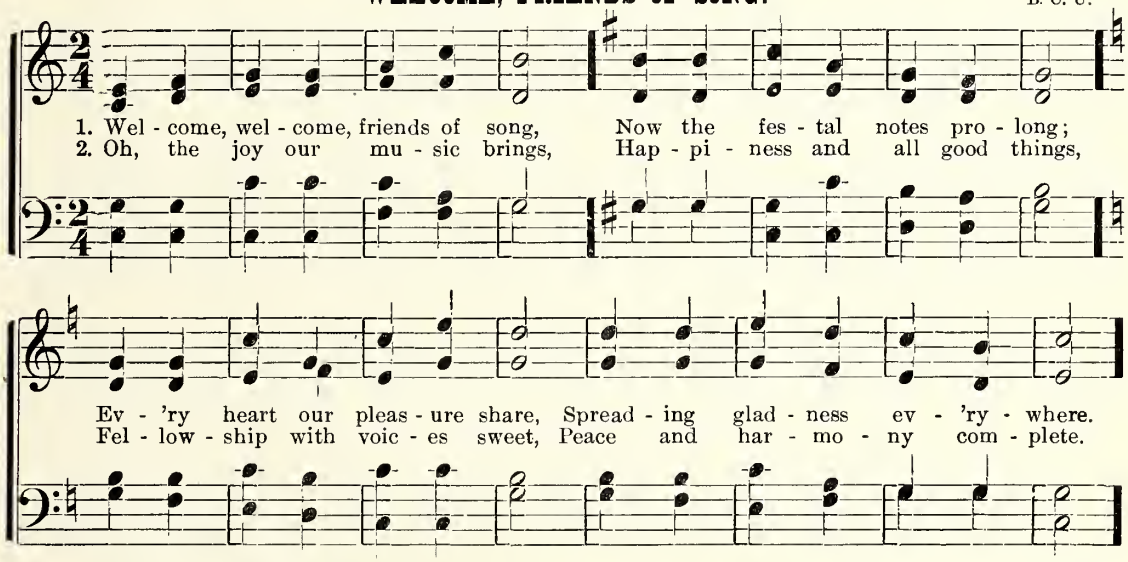
bright-er flames ar-rayed, My soul, that springs beyond thy sphere, No more demands thine aid.
in one song u - nite, And each the bliss of all shall view With in - fin - ite de - light.

107. Explain TRANSITION, commonly called *Modulation.* See *Ill. Less.*, Chap. XIII.

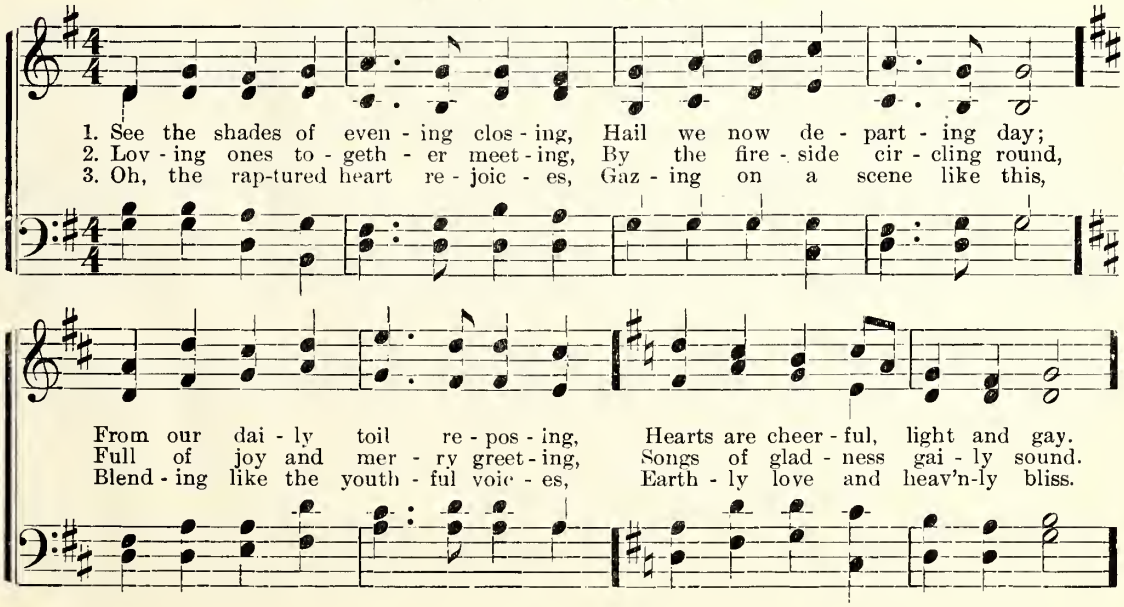


WELCOME, FRIENDS OF SONG.

B. C. U.



SEE THE SHADES OF EVENING CLOSING.



Mrs. L. E. Knapp Turner. **THE WILDWOOD DELL.** J. H. Fillmore.

D. C. 1. Oh, the pret - ty wild-wood dell, Gai - ly strewn with flow'rs, Where I loved to
2. There I'd lie on moss - y bank—Watch the bright clouds gleaming, An - gel forms with
3. There the wild birds o - ver-head, Sang their sweet-est meas-ures, To the ech - oing

Fine.

lin - ger well, In my child-hood hours. There the brook-let at my feet
wings out-spread To my fan - cy seem - ing. There the wild flow'rs at my feet
wood - land dells Gave their vo - cal treas - ures. Mem - 'ry e'er shall keep that spot

D. C.

To the sea was flow - ing, As the hap - py hours so sweet In - to years were grow-ing.
Gemmed the vel - vet moss - es, And the cas - cade's slen-der rills Seemed the daintiest floss-es.
Green and bright as ev - er; Where I wan - der mat - ters not, I'll for - get it nev - er.

FARE YE WELL, SWEET SUMMER FLOWERS. * * *

1. Fare ye well, sweet sum - mer flow'rs, Joy of ma - ny pleas - ant hours;
2. Sum - mer days have passed a - way, Win - ter holds his ru - der sway;

Rude - ly blows the win - try blast, And your life is chill - ing fast.
Love - ly flow'rs so fair, so frail, Win - ter comes, so fare ye well.

SHEPHERD OF THE VALLEY.

GERMAN.

mp

1. I'm a shep - herd of the val - ley, La la la la la la, la la la,
With my sheep I wan-der dai - ly, La la la la la la, la la la.
2. In the fresh and dew - y morn - ing, La la la la la la, la la la,
When the first grey light is dawn - ing, La la la la la la, la la la.

mp

3. Free from en - vy ev - er liv - ing, La la la, la la la,
Nev - er with a broth-er striv - ing, La la la, la la la.

mf

When the ten - der grass is grow - ing, Where the laugh - ing wa - ters play;
Wak - ing from my peace - ful slum - ber, Loud re - sounds my cheer - ful song;

Though the shep-herd's lot be low - ly, Yet con - tent I well may be;

Where the ver - nal winds are blow - ing, With my flock I love to stray,
Up the moun-tain then I clam - ber, With my sheep, a hap - py throng,

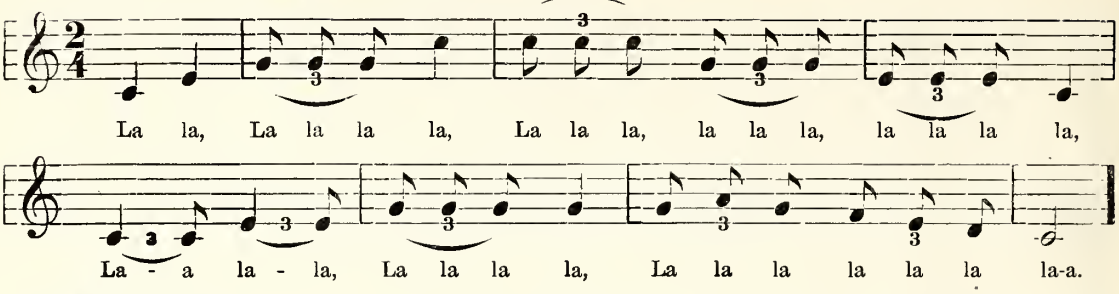
If my store in-crease but slow - ly, Ev - 'ry day has joys for me, La la

f

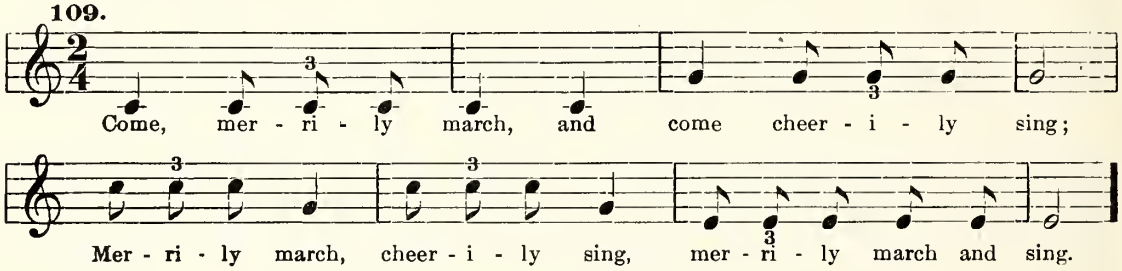
La la la, la la la, With my flock I love to stray.
La la la, la la la, With my sheep, a hap - py throng.

la, La, la la, Ev - 'ry day has joys for me.

108. Explain Triplets. See *Ill. Less.*, Chap. XV.

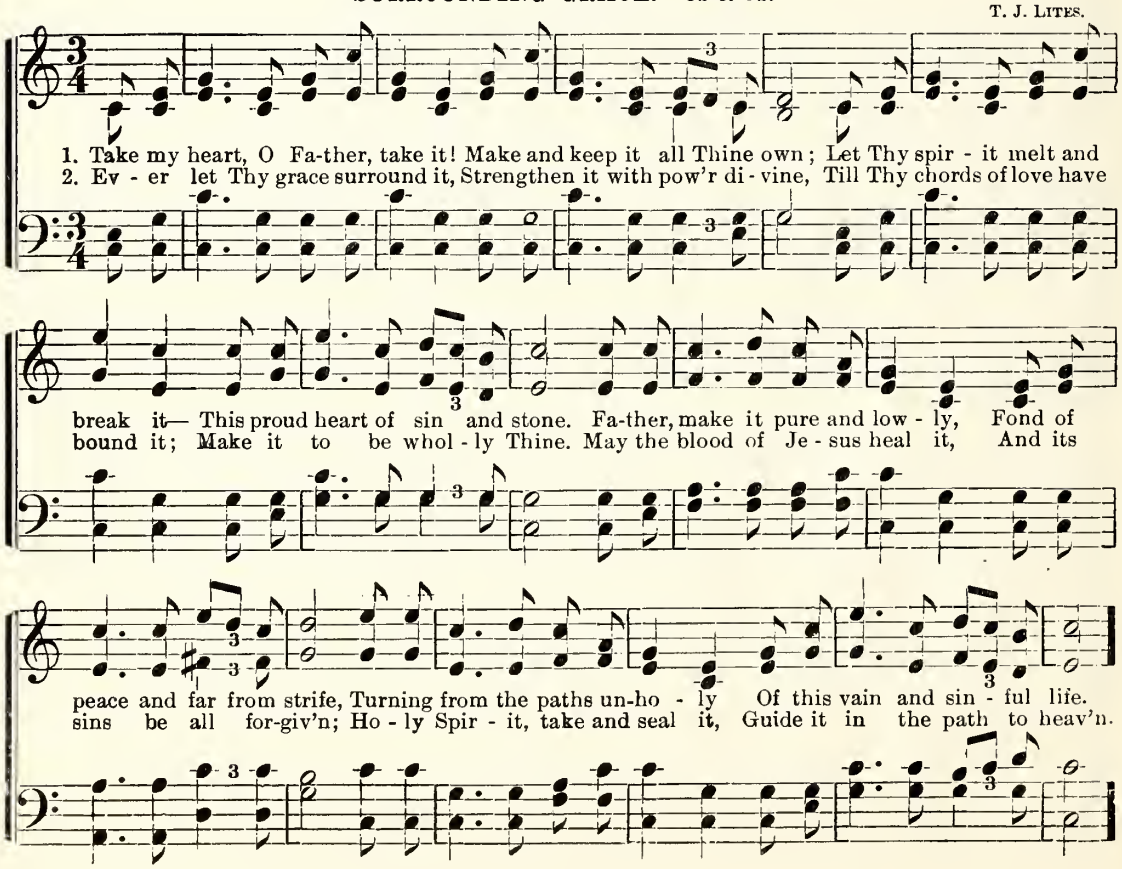


109.



SURROUNDING GRACE. 8s & 7s.

T. J. Lites.



BEAUTIFUL HOME FAR ABOVE.

A. S. K. A. S. KIEFFER.

1. O that land of de-light where the hap-py an-gels dwell, Where the saints of all a-
2. Ma-ny loved ones are there in that bliss-ful land of light, That we knew in our life's
3. By and by we shall meet in that hap-py home so fair, We shall join in that glad

ges re-side;— O the bliss of that life nev-er mor-tal tongue may tell, As it
youth-ful day; And they oft vis-it us in the stil-ly hours of night, Call-ing
song of love; Prais-ing Je-sus our King who hath led us safe-ly there, From this

CHORUS.

flows on in one end-less tide.
us to that home far a-way. Beau-ti-ful home of the blest! beau-ti-ful land of sweet rest!
life to that blest life a-bove.

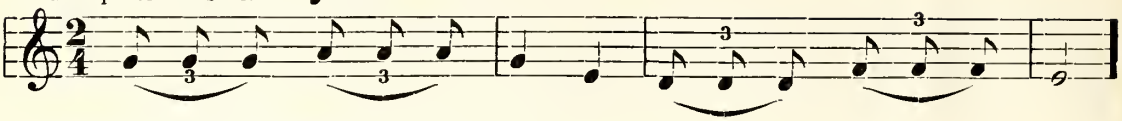
Beau-ti-ful tem-ple of love! beau-ti-ful home far a-bove! In Thy man-sions of

light we shall dwell for ev-er-more, There all sor-row and pain shall be o'er.

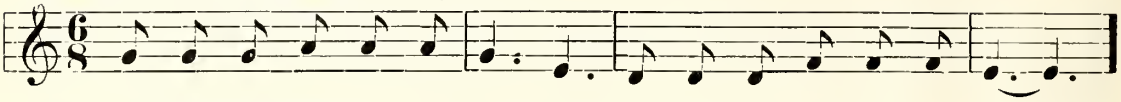
Copyright, 1902, by E. T. Hildebrand.

110. Explain Compound Measures. See *Ill. Less.*, page 100.

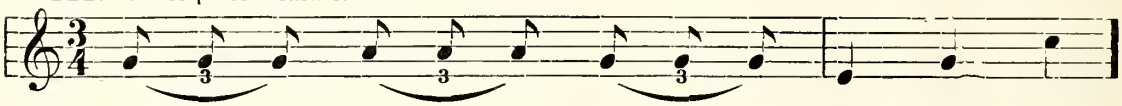
Two-pulse Measure. M. ♩ = 80.



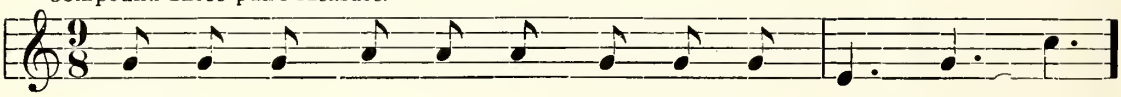
Compound Two-pulse Measure. M. ♩. = 80.



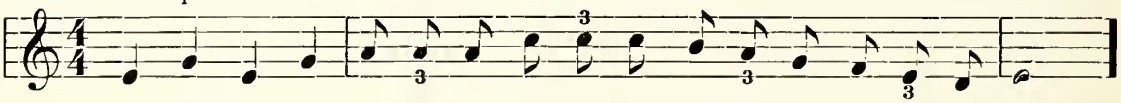
111. Three-pulse Measure.



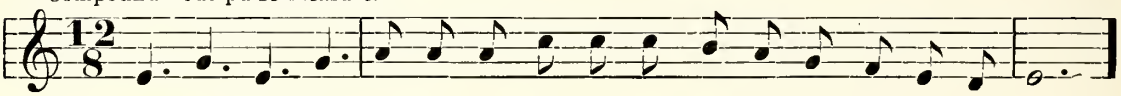
Compound Three-pulse Measure.



112. Four-pulse Measure.

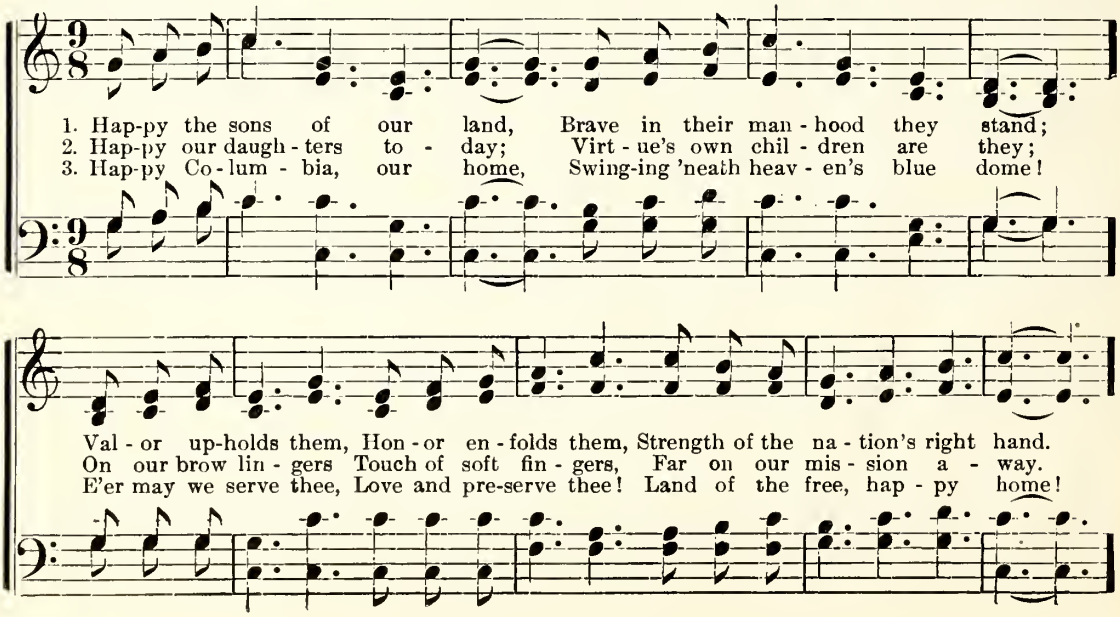


Compound Four-pulse Measure.



OUR HAPPY LAND.

ADALINE H. BEERY. B. C. U.



JESUS, LOVER OF MY SOUL.

S. G. SMITH.

Mezzo Sop. or Alto and Tenor Duet.

1. Je - sus, lov - er of my soul, Let me to Thy bo - som fly
2. Oth - er ref - uge have I none; Hangs my help - less soul on Thee;

While the near - er wa - ters roll,..... While the tem - pest still is high.
Leave, O leave me not a - lone,..... Still sup - port and com - fort me.

QUARTET or CHORUS.

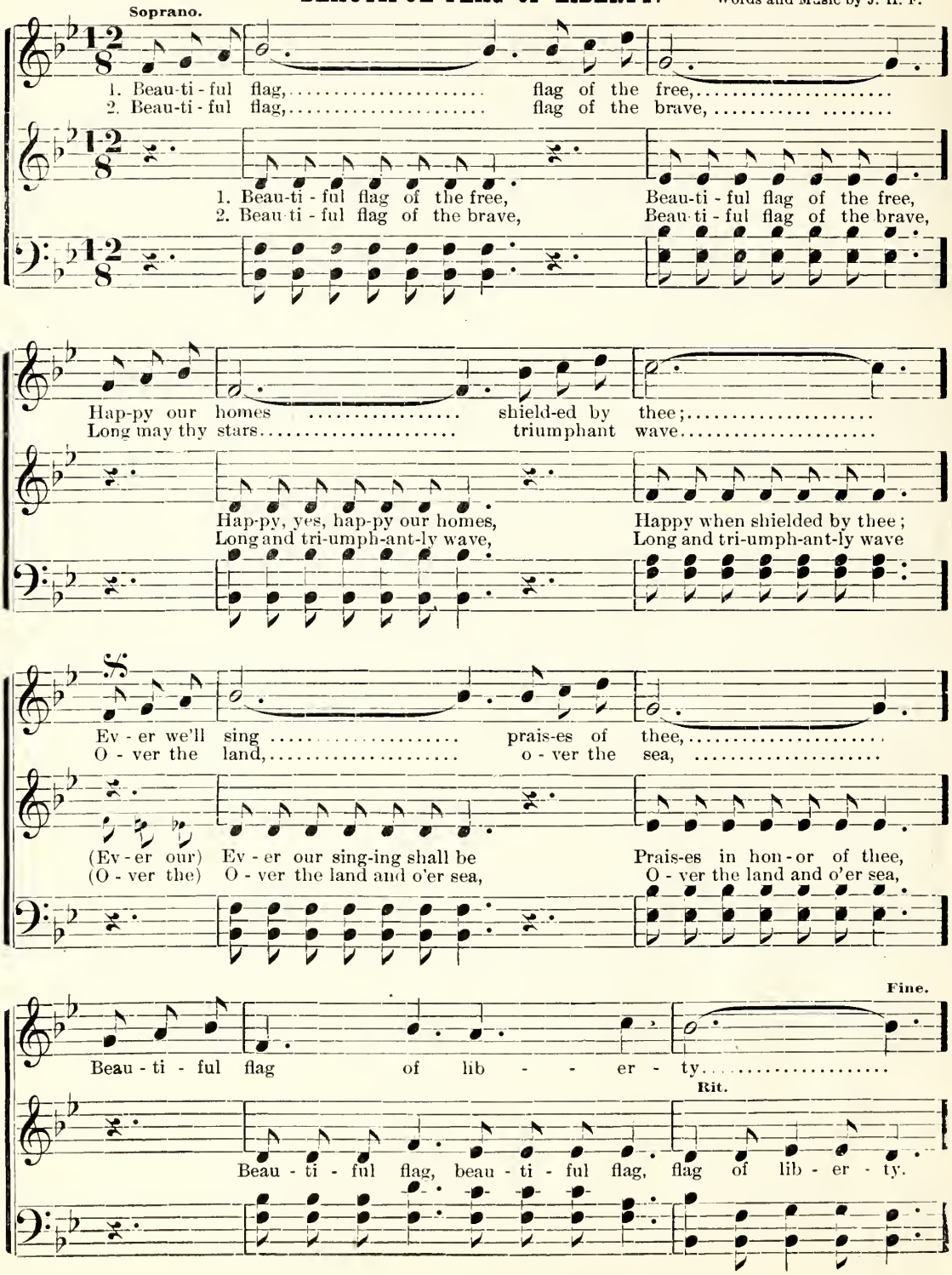
Hide me, O my Sav - iour, hide, Till the storm of life is past;.....
All my trust on Thee is stayed; All my help from Thee I bring;.....

Safe in - to the ha - ven guide; O re - ceive my soul at last.
O re-ceive my soul at last.
Cov - er my de - fense-less head With the shad - ow of Thy wing.
With the shad - ow of Thy wing.

Copyright, 1897, by S. G. Smith. Used by per.

BEAUTIFUL FLAG OF LIBERTY.

Words and Music by J. H. F.



BEAUTIFUL FLAG OF LIBERTY. Concluded.

Beau-ti - ful flag, ... flag of the free,.....
Beau-ti - ful flag,..... flag of the brave,.....

Beau-ti - ful flag of the free, Beau-ti - ful flag of the free,
Beau-ti - ful flag of the brave, Beau-ti - ful flag of the brave,

D. S.

Em-blem of peace and pur - - i - ty.....
Long may thy stars in tri - - umph wave..... .....

Em-blem of peace, em - blem of peace, peace and pur - i - ty.
Long may thy stars tri - umph - ant wave, long in tri - umph wave.

WHO LOVES THE TREES BEST?

ALICE MAY DOUGLAS. E. T. HILDEBRAND.

1. Who loves the trees best? "I," said the Spring, "Their leaves so beau-ti-ful To them I bring."
2. Who loves the trees best? "I," said the Fall, "I give them luscious fruits, Bright tints to all."

(*For soprano, tenor, and base.*) To them you bring.

Who loves the trees best? "I," Sum-mer said, "I give them blos-soms, White, yel-low, red."
Who loves the trees best? "I love them best," Harsh Winter an-swered, "I give them rest."

(*For alto, tenor, and base.*) You give them rest.

Copyright, 1902, by E. T. Hildebrand.

O SUNSHINE.

Explain SYNCOPATION. See *Ill. Less.*, page 104. * * *

1. O sun - shine so glo - rious, So grand - ly vic - to - rious O'er win - ter's cold reign;
2. All bright-ness and glo - ry Come with thy re - turn - ing, Thou life - giv - ing sun;

We hail thy bright com - ing, With hearts o - ver - flow - ing, In one glad re - frain.
And from thy rays gold - en The rose - tints are paint - ed, As no art has done.

CARY. 11s.

J. H. FILLMORE.

1. Tho' faint, yet pur - su - ing, we go on our way; The Lord is our
2. He rais - eth the fal - len, He cheer - eth the faint; The weak and op-
3. And to His green pas - tures our foot - steps He leads; His flock in the

lead - er, His word is our stay; Tho' suff - 'ring, and sor - row, and
pressed, He will hear their com - plaint; The way may be wea - ry, and
des - ert, how kind - ly He feeds; The lambs in His bos - om He

tri - al be near, The Lord is our ref - uge, and whom can we fear?
thorn - y the road, But how can we fal - ter? our help is in God.
ten - der - ly bears, And brings back the wan-d'rers all safe from the snares.

THE ALPINE HERDSMAN.

1. 'Mid sun - shine and temp - est on the mount - ain I dwell; In the wide world no dwell - ing can please me so well; There sweet flow'rs are bloom - ing and springs bub - ble there, And sweet mount - ain bells ring so live - ly and clear. Hur - rah! hur - rah! so live - ly and clear, Hur - rah! hur - rah! so live - ly and clear.

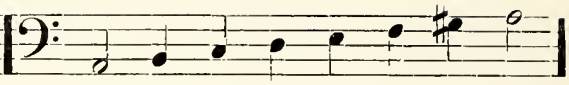
2. I look tow'rd the vil - lage, by smoke hid from view, Then taste I the mount-ain air and breathe it a - new; My flock, well I tend them, if - an - y I lack, With Alp horn so ring - ing I sum - mon them back. Hur-rah! hur-rah! hur-rah! I sum - mon them back. Hur-rah! hur-rah! hur-rah! hur-rah! I sum - mon them back.

3. The cold blast of win - ter drives me down to the vale, To pine like the dales - men, so sad and so pale; But spring comes and cheers me, no more cold and snow, For once more with sing - ing to the mount-ain I go. Hur - rah! hur - rah! to the mount-ain I go. Hur - rah! hur - rah! to the mount-ain I go.

113. Explain the Minor Mode. See *Ill. Less.*, Chapter XVII.

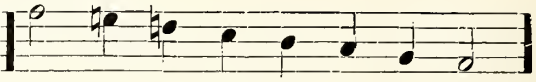
Natural Minor.

114. Harmonic Minor.

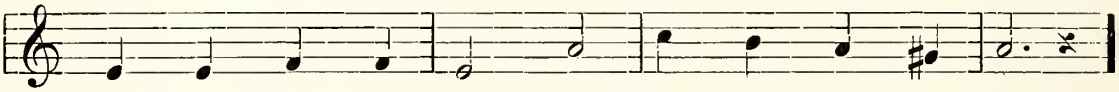


115. Melodic Minor. Ascending.

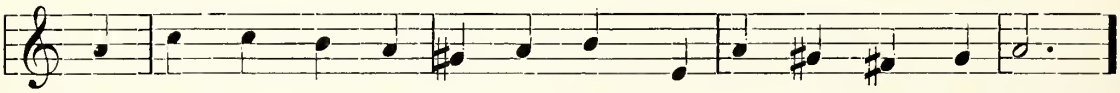
Descending.



116. Harmonic Minor.

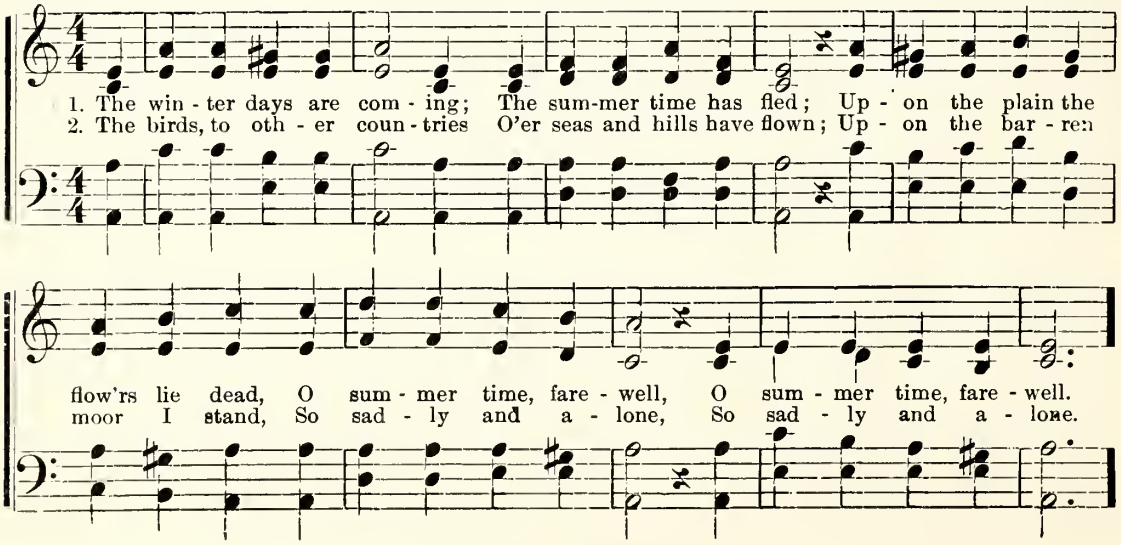


117. Melodic Minor.



SUMMER TIME, FAREWELL.

B. C. U.



HOXIE.

E. T. HILDEBRAND.

1. Now the day is o - ver, Night is draw - ing nigh,
2. Give, oh, give the wea - ry, Calm and sweet re - pose,
3. When the morn - ing wak - ens, Then may we a - rise,

Shad - ows of the even - ing Steal a - cross the sky.
With Thy ten - derest bless - ing, May our eye - lids close.
Pure, and fresh, and sin - less, In Thy ho - ly eyes.

COMING WITH THE HUMMING.

Explain MODULATION—changing the *Mode*. See *Ill. Less.*, page 118.

W. H.

1. Com-ing, com-ing with the hum-ming Of the bees a - mong the flow'rs; With the wing - ing
2. Soft - ly call - ing, gen - tly fall - ing, Come the welcome show'rs of rain; Bring-ing treas-ure
3. Oh, how sure-ly, how se-cure - ly We may trust the love that brings All this sweet-ness,

and the sing-ing Of the birds in leaf - y bow'rs; With the bless-ing and ca-ress - ing
with-out meas-ure From earth's store-house out a - gain; Ban - ish sad-ness, naught but gladness,
this com-plete-ness, E'en to earth - ly tran-sient things; And pos-sess - ing this rich bless-ing,

Rit. A tempo.

Of the soft and balm-y air; With the straying and the playing Of the breez-es ev - 'ry-where.
Should find place in hours like these; Leave all sor-row till to-mor-row! Come and share in na-ture's peace.
Soon or lat-er we shall find That life's duty makes life's beauty, For the heart and for the mind.

ST. NICHOLAS. C. M.

REV. WM. H. HAVERGAL, D. D.

1. E - ter - nal source of joys di - vine, To Thee my soul as - pires;
2. My Hope, my Trust, my Life, my Lord, As - sure me of Thy love;
3. Then shall my thank - ful pow'rs re - joice, And tri - umph in my God,

Oh, could I say, "the Lord is mine!" 'Tis all my soul de - sires.
Oh, speak the kind, trans-port - ing word, And bid my fears re - move.
Till heav'n - ly rap - ture tune my voice, To spread Thy praise a - broad.

CHRISTIAN UNION.

Arr. by B. C. U.

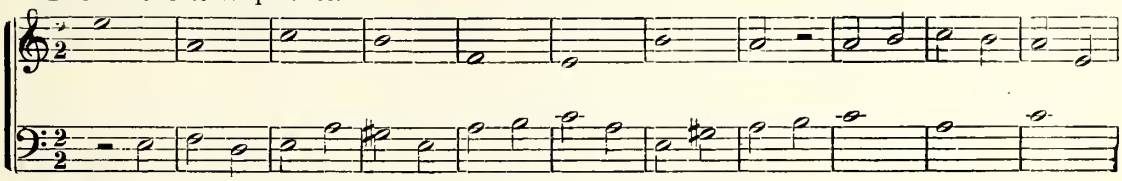
1. { Our kin - dred dear to heav'n have gone, Oh, hal - le, hal - le - lu - jah! }
{ They land - ed safe, we'll fol - low on, Oh, hal - le, hal - le - lu - jah! }
2. { Like us, they had their cares and fears, Oh, hal - le, hal - le - lu - jah! }
{ Like us, they shed af - flic - tion's tears, Oh, hal - le, hal - le - lu - jah! }

We're all u - nit - ed heart and hand, Join'd in one band com - plete - ly; We're

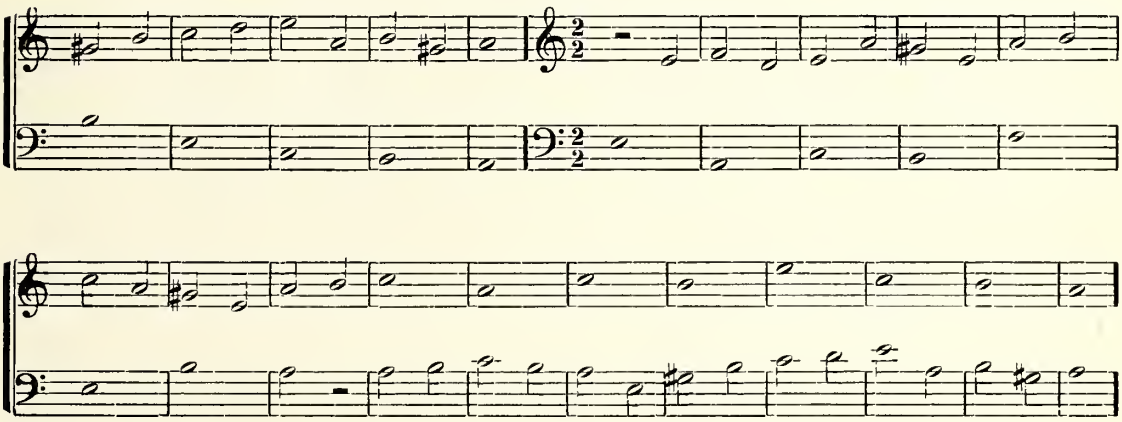
march - ing to that heav'n - ly land. Where the wa - ters flow so sweet - ly.

MINOR CONTRAPUNTAL EXERCISES.

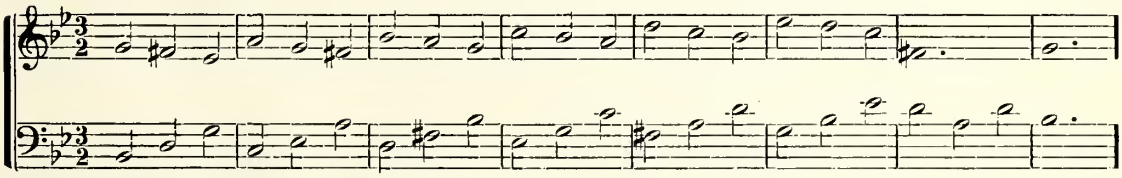
118. For interval practice. E. T. H.



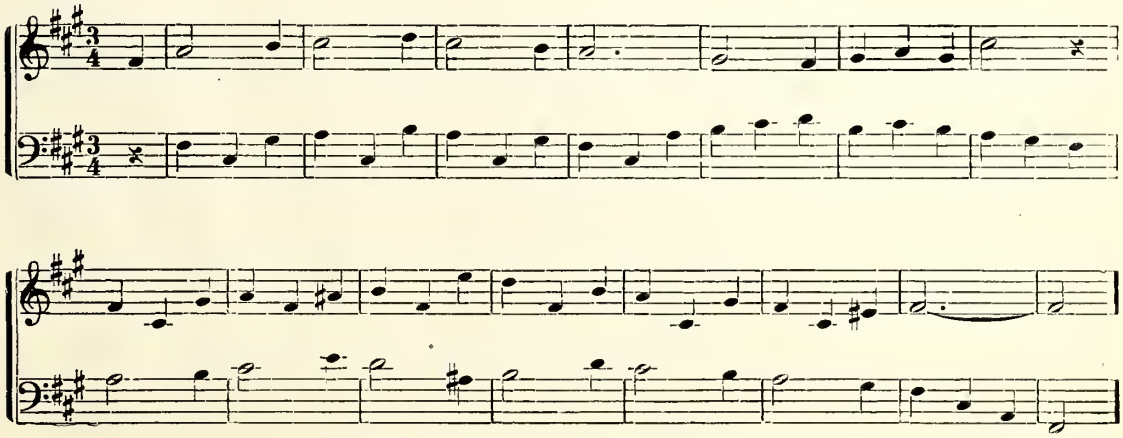
119.



120.



121.



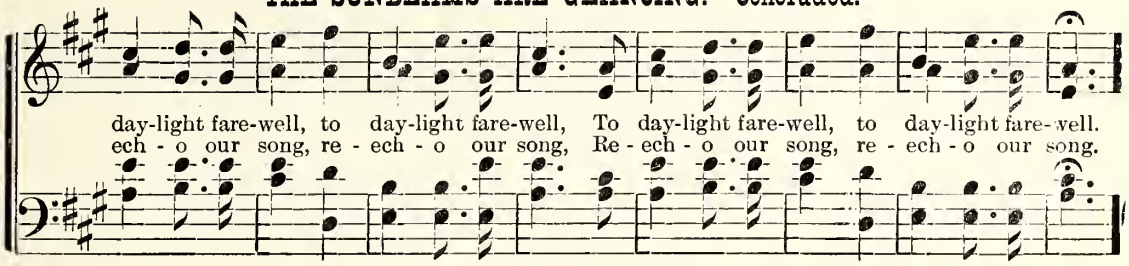
THE SUNBEAMS ARE GLANCING.

ROSSINI.

1. The sun-beams are glancing, o'er for-est and mountain, The hill-tops are ting'd with the last fee-ble ray, Let's dip in the stream of the bright flow-ing fount-ain, And steal its sweet vio-lets and lil-ies a-way; The wild rose and myr-tle their soft leaves are clos-ing, The cow-slip is catch-ing the dew in its bell, The ring-dove and thrush in their nests are re-pos-ing, And young leaves are sigh-ing to day-light fare-well, To

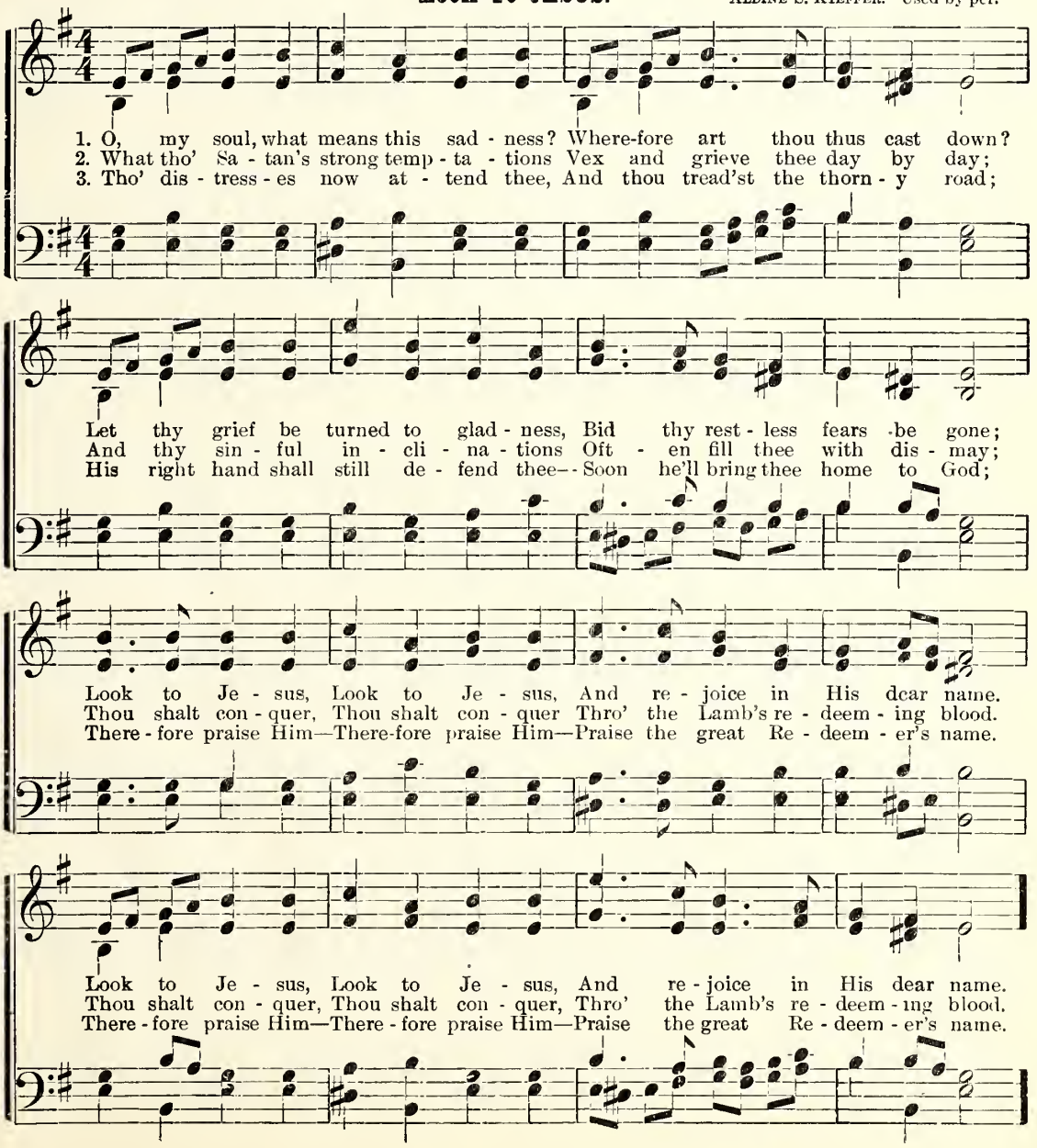
2. Let's go to the peak where the last sun-beam lin-gers, And gaze on the day-god as calm-ly he sinks, The lau-rel we'll wreathe with our own fai-ry fin-gers And rob the night-shade of the dew that it drinks; Let's go to the val-ley where darkness is wreathing, And mock the cool stream as it mur-murs a-long, Let's count the wild flowers whose o-dors are breathing, And make hill and val-ley re-ech-o our song, Re-

THE SUNBEAMS ARE GLANCING. Concluded.



LOOK TO JESUS.

ALDINE S. KIEFFER. Used by per.



OPTIONAL COURSE.

The following Optional Course is provided for the accommodation of the many teachers who prefer exercises in the chordal relation of tones in various keys for their first lessons. Limited space prevents the presentation of a complete course of exercises in accordance with that method of teaching, but the teacher can easily select from the preceding pages suitable material to follow these preliminary exercises.

Introduce the tones *Do, Mi, So.* See *Ill. Less.*, Chap. I, page 3 to 16.

1. Key E. Exercises in Figure Notation.

|1 1 |3 3 |1 3 |5 5 v|3 3 |5 3 |5 3 |1 ||

2. Key D.

|1 3 |5 5 |5 5 |3 3 v|1 3 |5 5 |3 3 |1 ||

3. Key F.

|1 1 |5 5 |3 3 |5 5 v|1 1 |5 5 |3 5 |1 ||

4. Key D. Exercises in Letter Notation.

|d m |d m |s m |s m v|d m |s m |s s |s ||

5. Key D.

|d d |s s |m m |d d v|d m |s m |m m |m ||

6. Key E.

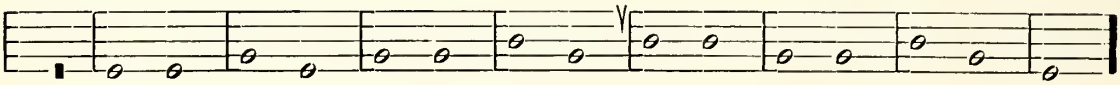
|d s |m d |d d |m d v|d m |s m |d d |d ||

The v indicates the place to take breath.

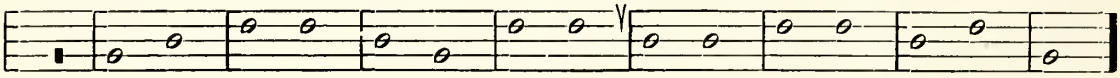
Exercises in Staff Notation.

The ▮ shows the place of *Do.* The letters in parenthesis suggest the pitch which may be taken for *Do.*

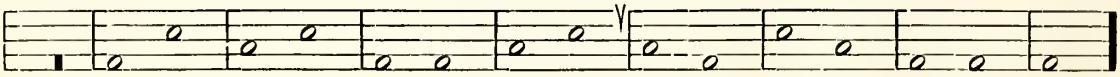
7. (E.)



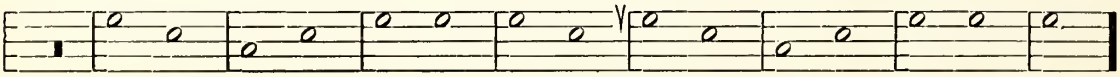
8. (G.)



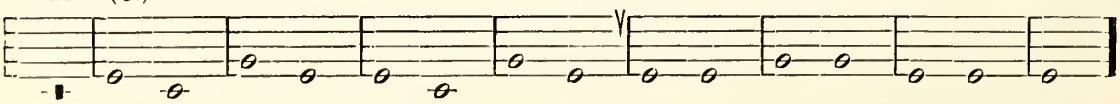
9. (F.)



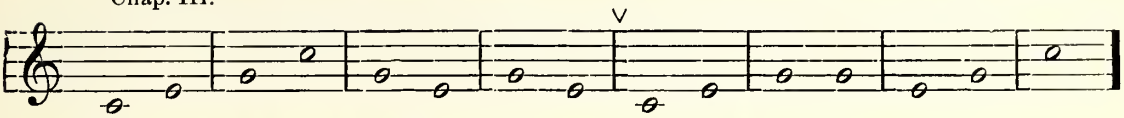
10. (C.)



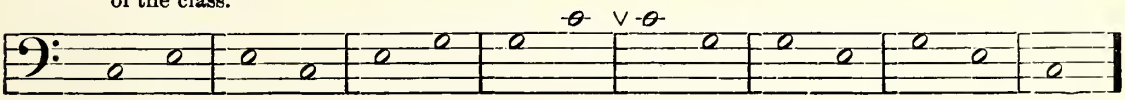
11. (C.)



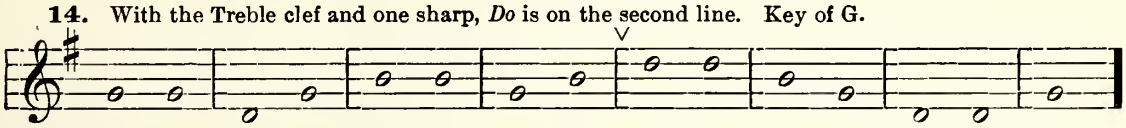
12. Explain the use of the clefs and signatures as showing the place of *Do* on the staff. See *Ill. Less.*, Chap. III.



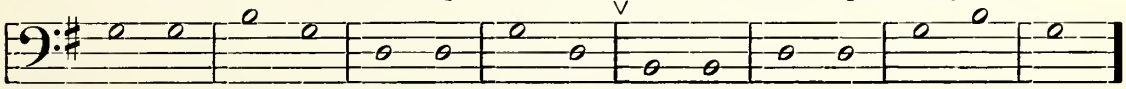
13. After Nos. 12 and 13 have been practiced separately, they may be sung together by two divisions of the class.



14. With the Treble clef and one sharp, *Do* is on the second line. Key of G.

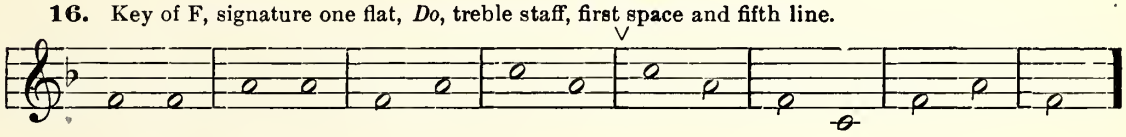


15. With the Base clef and one sharp, *Do* is on the first line and fourth space. Key of G.

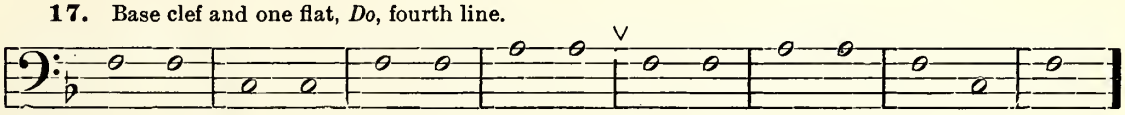


Nos. 14 and 15 may be sung together.

16. Key of F, signature one flat, *Do*, treble staff, first space and fifth line.

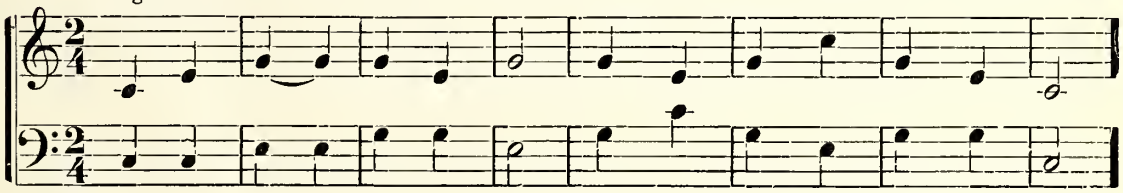


17. Base clef and one flat, *Do*, fourth line.

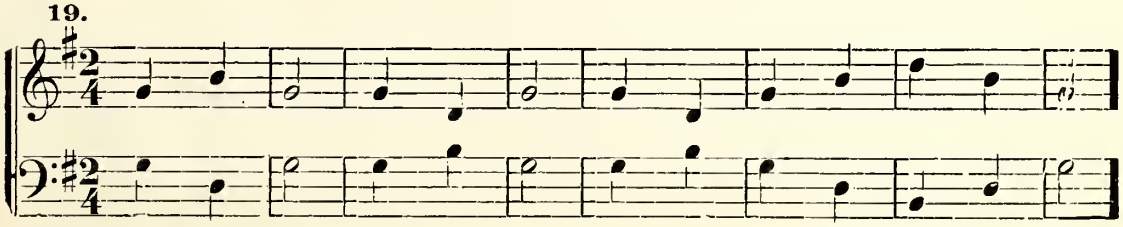


Nos. 16 and 17 may be sung together.

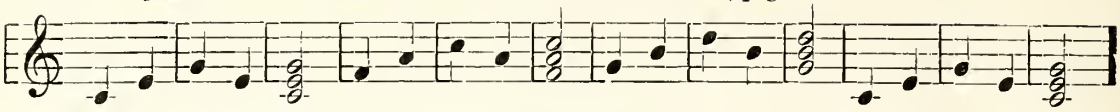
18. Explain Two-pulse Measure, Quarter notes, Tie, Half notes, Measure-sign, Brace. See *Ill. Less.*, Chap. II. Each part should be studied separately by the whole class before singing the two together.



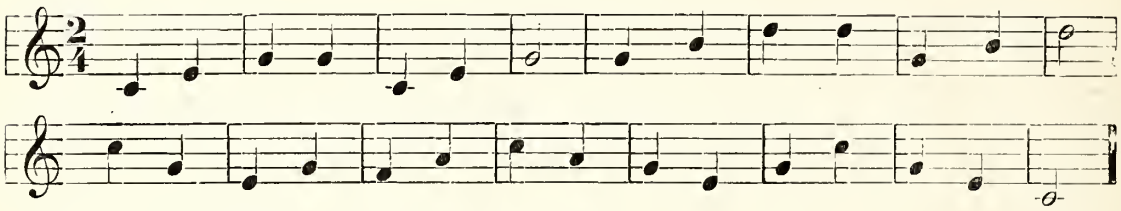
19.



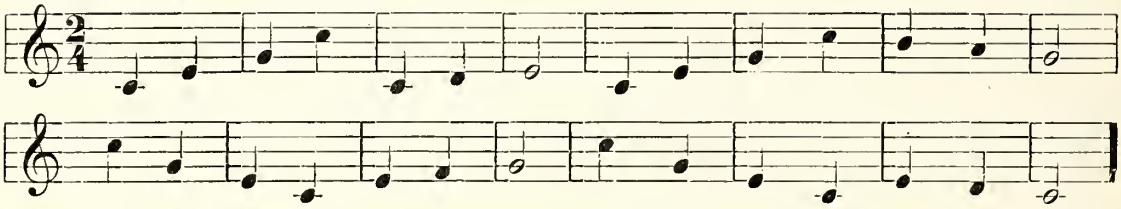
20. Explain Dominant and Subdominant chords. See *Ill. Less.*, page 25.



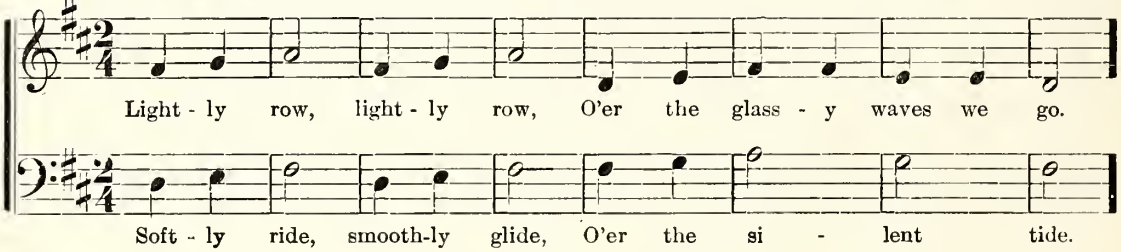
21.



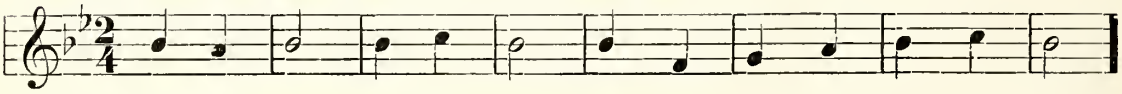
22. Chordal, combined with step-wise progressions.



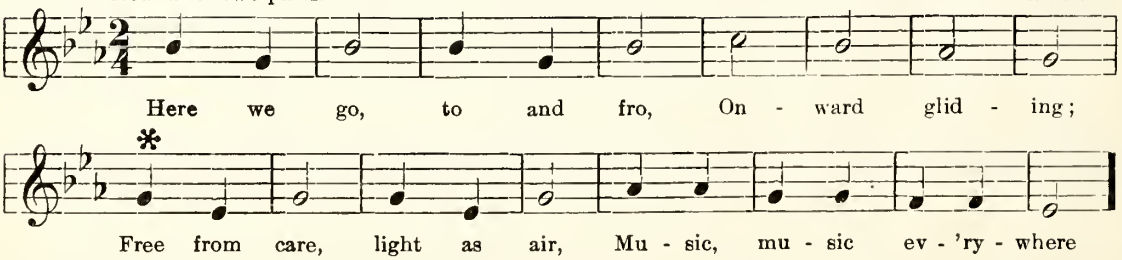
23. Signature two sharps, *Do*, treble staff, space below and fourth line; base staff, third line. Key D



24. Signature two flats, key B♭. *Do*, third line, treble staff.



25. Signature three flats, key E♭. *Do*, first line, treble staff.
Round for two parts. S. S. M.



Now may follow the exercises and songs on pages 6 to 13, after which the teacher will select such exercises and songs in the various keys as will conform to his course of lessons and best serve the needs of the class. See Teacher's Schedule, p. 2.

MISCELLANEOUS SELECTIONS.

A SUMMER SHOWER.

E. T. HILDEBRAND.

1. The wind that has been play - ing with the tas - seled heads of grain,
2. And in - to holes and crev - i - ces, in fran - tic haste and fear,
3. The but - ter - flies have left the air, the crick - ets left the grass,

Now sounds a sud - den warn - ing moan that tells of com - ing rain; And
They run and crawl and hop and fly, and quick - ly dis - ap - pear; The
When like a breath the rain-drops fall, and like a breath they pass, And

all the run - ning, creep - ing folk, and all the folk that fly, Are
squir - rels to their nests have gone, the bees gone from their food, And
then the gold - en sun re - turns and drives the mist a - way, And

filled with con - ster - na - tion as they hear the warn - ing sigh.
safe be - neath a rhu - barb leaf a hen has clucked her brood.
all the creep - ing, fly - ing folk come back to work or play.

GRANDPA'S ADVICE TO THE BOYS.

G. C. H. To my son, G. G. CHAS. H. GABRIEL.

1. List - en, boys, to what I pro - pose, Tho' 'tis some-thing ev - 'ry one knows;
2. Tho' you may not sit in the chair Of the White House, nev - er de - spair,
3. Al - ways, then, a gen - tle - man true; Do the right, what - ev - er you do,

Ev - 'ry - where ex - per - i - ence shows, It pays to be a *man.*
There are ma - ny hon - ors to share, If you will be a *man.*
This a - lone will car - ry you through, It pays to be a *man.*

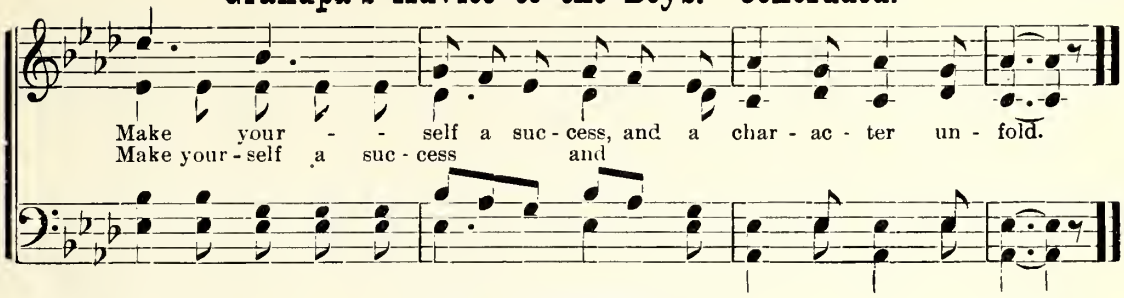
CHORUS.

Be an af - fa - ble, no - ble and cour-teous, man - ly man,
Be an af - fa - ble, no - - ble

Be a liv - ing ex - am - ple of right when-e'er you can.
Be a liv - ing ex - am - ple

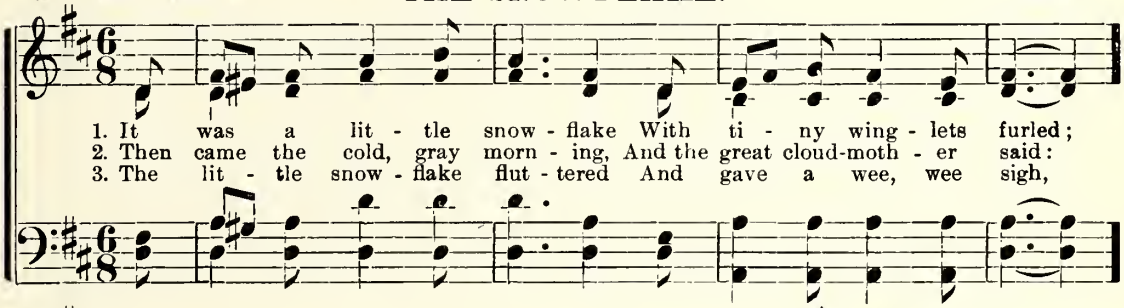
Show the world you have hon - or you will not change for gold,
Show the world you have hon - - or

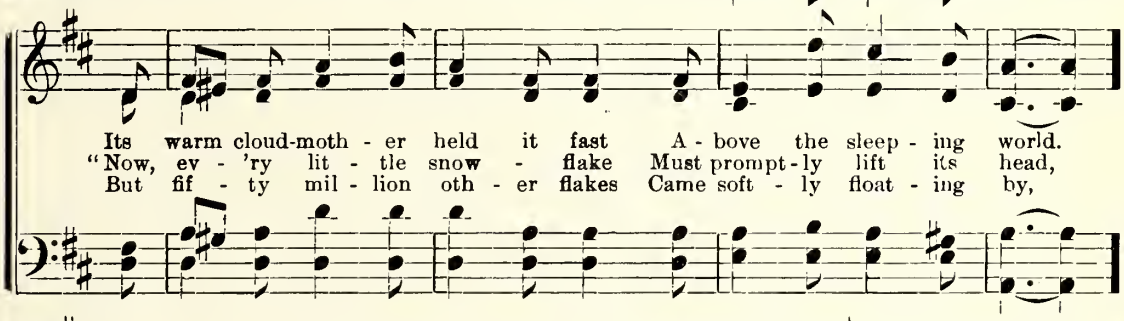
Copyright. 1902, by E. T. Hildebrand.

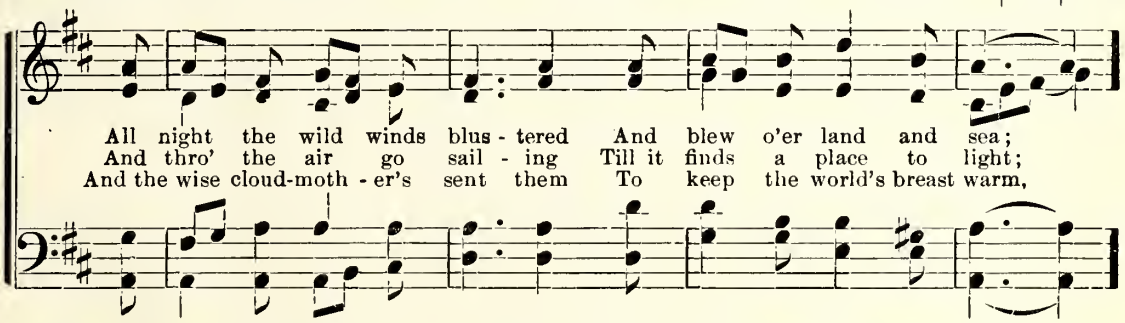


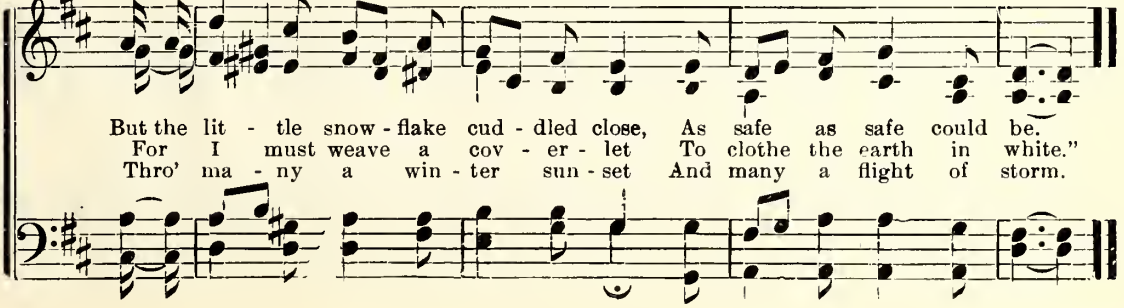
THE SNOWFLAKE.

MARGARET E SANGSTER. C. J. GILBERT.









MUSIC IS A BLESSING.

GEO. B. HOLSINGER. By pe

1. Sing - ing in the morn - ing, Sing - ing thro' the day, Sing - ing at the
2. Sing - ing at the sun - set, Sing - ing in the eve, Sing - ing with re -
3. Cares may come to vex us, Bur - dens may op - press, Time may bring us

hearth - stone, Sing - ing on our way; Sing - ing at our la - bors,
joic - ing, Sing - ing when we grieve; Sing - ing cheers the lone - ly,
troub - le, Treas-ures may be less! Yet with fond com - pan - ions,

Sing - ing in our rest, Sing-ing we are thank - ful, Sing - ing we are blest.
Sing - ing soothes the sad, Sing-ing makes us gen - tle, Sing - ing makes us glad.
Loved and cherished long, All our sor-rows van - ish, Charmed a - way by song.

CHORUS.

Sing - ing, sing - ing, Sing - ing all the day;
Sing - ing in the morn - ing, we are sing - ing all the day;

Mu - sic is a bless - ing, Use it while you may.
Mu - sic is a bless - ing, Use it while you may.

THE CALM, SUNNY DAY.

MISS A. M. BENNETT. EDWIN MOORE.

1. It was a calm and sun - ny day, An hour of smil - ing weath - er, Old
2. I'll tell thee of our mu - tual vow, While o - cean smiled be - fore us, Oh,

ocean's storms were far a - way When we embarked to - geth - er. And did I quit that
do not bid me quit thee now, While tem-pests gath-er o'er us. Then let the an - gry

shore with thee, For sum-mer mo-ments on - ly, To leave thee on the storm - y sea, De -
wa-ters chide, Our hearts will press the near-er, The dark-est hour and storm-iest tide, In

sert-ed, lost and lone - ly? To leave thee on the storm - y sea, De - sert - ed, lost and
dan-ger all the dear - er, The dark-est hour and storm-iest tide, In dan - ger all the

lone - ly, To leave thee on the storm - y sea, De - sert - ed, lost and lone - ly?
dear - er, The dark - est hour and storm - iest tide, In dan - ger all the dear - er.

Copyright, 1902, by The Fillmore Bros. Co.

WHEN PAPA WAS A BOY.

J. D. Brunk. By per.

1. "When pa - pa was a lit - tle boy, You real - ly could-n't find In all the state of
2. "He nev - er slid down ban - is - ters, Or made the slight-est noise: And nev-er in his
3. "He al - ways rose at six o-'clock, And went to bed at eight, And nev-er lay a-
4. "He nev - er grum-bled when he had To do the even - ing chores, And ne'er in all his

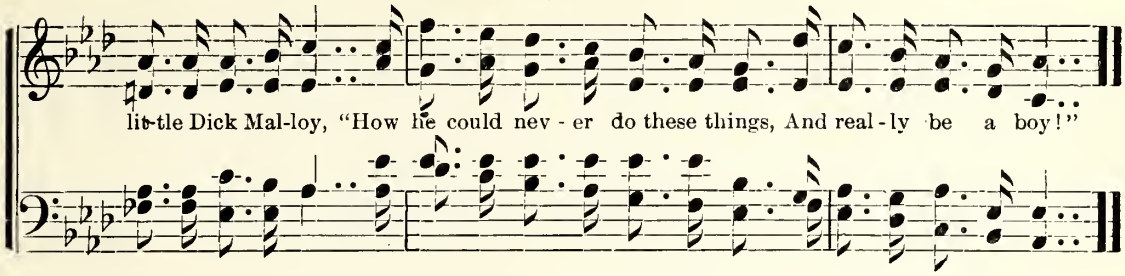
Wash-ing - ton, A child so quick to mind. His moth - er nev - er called but once, And
life was known To fight with oth - er boys. He al - ways studied hard at school, And
bed till noon, And nev - er sat up late. He fin - ished Lat-in, French and Greek, When
life for - got To shut the sta - ble doors. He nev - er, nev - er thought of play, Un-

pa was al-ways there; He nev - er made the ba - by cry, Or pulled his sis - ter's hair.
got his les-sons right; And chop-ping wood and milking cows Were pa-pa's chief de-light.
he was ten years old, And knew the Span - ish al - pha-bet As soon as he was told.
til his work was done; He la - bored hard from break of day Un - til the set of sun.

REFRAIN.

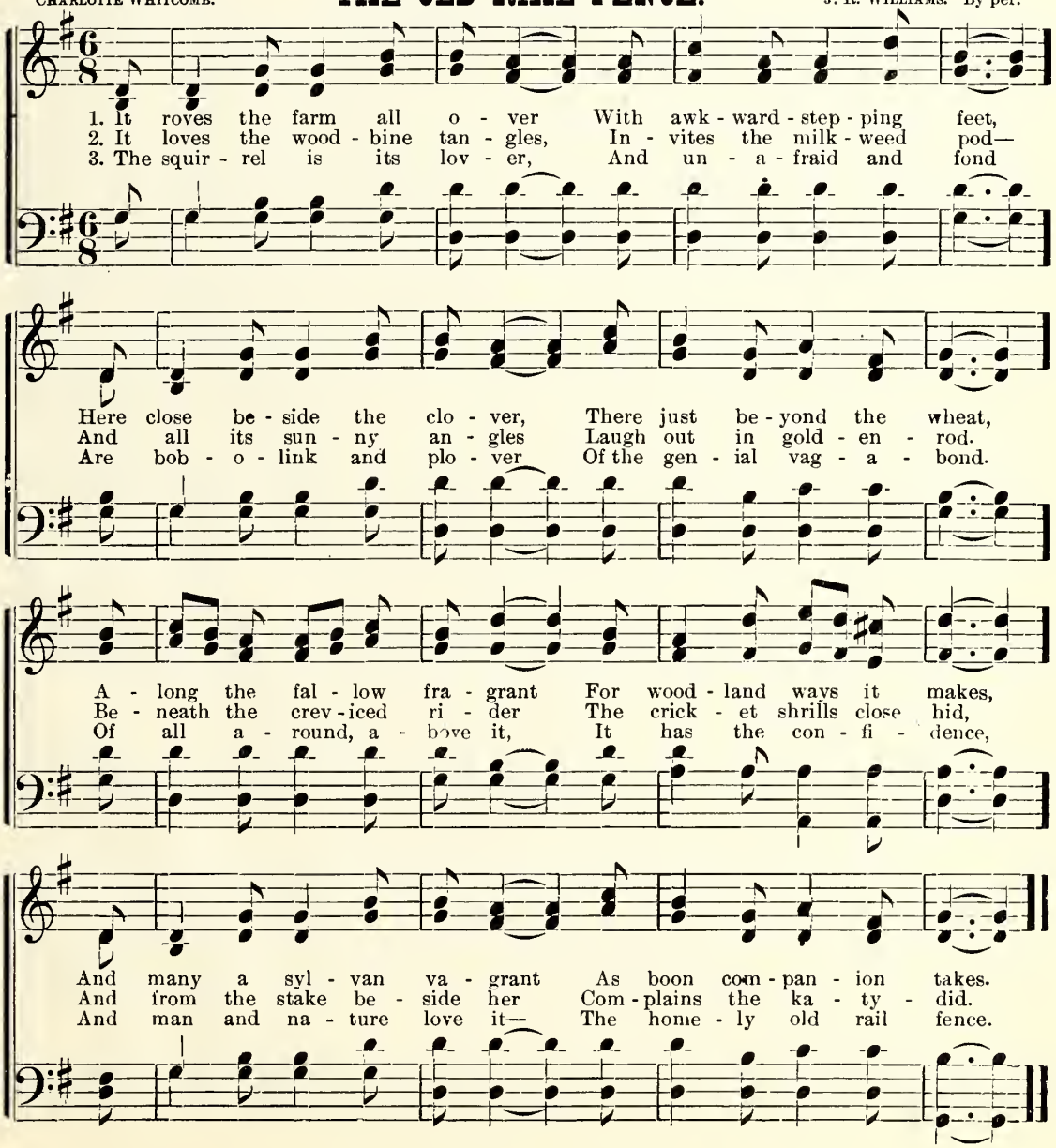
"He nev - er scraped his mud-dy shoes Up - on the par - lor floor, And nev - er answered

back his ma, And nev - er banged the door. But tru - ly, I could nev - er see," Said



THE OLD RAIL FENCE.

CHARLOTTE WHITCOMB. J. R. WILLIAMS. By per.



DRIFTING WITH THE STREAM.

GEO. B. HOLSINGER. By per

1. On the crest - ed wave, half-sleeping, We are drift - ing with the stream; Sometimes
2. Thus we go, for - ev - er drift-ing, Out where the hor - i - zon dips, Where the
3. Then we part and drift with strangers, Dreaming still those dreams of peace; Thro' the

sing - ing, sometimes weeping, For the vis - ions in our dream Change with ev'ry new sen-
shad-ows, danc-ing, shifting, Fol-low af - ter hu-man ships. Sometimes hand in hand with
rocks and hid - den dangers, Un - til life's vi - bra-tions cease. But still drift-ing on - ward

sa - tion, Thrilling thro' the rest-less throng, And each mu-sic - al vi - bra-tion Comes back
oth-ers, We go float - ing thro' life's dream, Like a crew of shipwrecked brothers Drift-ing
ev - er, Tho' the sleep - er wakes no more, Down the dark-est, deep - est riv - er Frail boat

CHORUS.

like a mother's song. We are drift - ing, onward drift - ing, Toward the re-gions of the
oar - less with the stream.
ev - er drift-ing o'er. drifting along,

blest, May that home, prepared for pilgrims, Be our E-den of sweet rest.
happy and blest,

THE MOONLIGHT SAIL.

Words arr. and partly written by H. R. P.

Music by H. R. Palmer, Mus. Doc.

QUARTET.

1. Now spark - ling and bright in its sil - v'ry light Is the spray our path - way
2. The stars full of light now are glow - ing bright, And they deck the heav'ns a-

3. O, list to the bells from the dis - tant hills, Their ves - pers sweet - ly

beaming, As forth we go in the moonlight glow, Which a fai - ry chose to dream in.
bove us, While soft they shine from the lim-pid brine, And the strain they chant is "love us."

chim-ing; We'll re-turn their song, as we glide a - long, While the moon is soft - ly shin - ing.

CHORUS.

Then a - way, pull a - way, lads, row with a will, While the moon is beaming bright-ly a-

Then a - way, pull a - way, lads, row with a will, While the moon is beaming bright-ly a-

Repeat Chorus *pp*

bove us; We will dash thro' the spray in the sparkling ray, And sing of those who love us.

bove us; We will dash thro' the spray in the sparkling ray, And sing of those who love us.

Used by permission of H. R. Palmer.

DREAMS.

ALDINE S. KIEFFER. E. T. HILDEBRAND.

Hum. *p*

1. Bright an - gel forms at times I see In vis - ions of the night;
2. O clime of days, where falls no night In which to i - dly dream;
3. Come, an - gel forms, come oft to me, To bright - en night's lone hours;

m Hum. *p*

Hum. *p* *f*

They sweet - ly smile and beck - on me To realms of love and light.
O clime where beau - ty, truth and light For - ev - er - more shall gleam.
Un - til, at last, my soul shall be Safe, shel - tered in God's bow'rs.

Hum. *p*

CHORUS.

Mine eyes be - hold, Mine eyes be - hold them and I long, To them and I long,

Marcato Cres. *ff*

join their glad ar - ray; To blend my own with their blest song, Thro' their blest song,

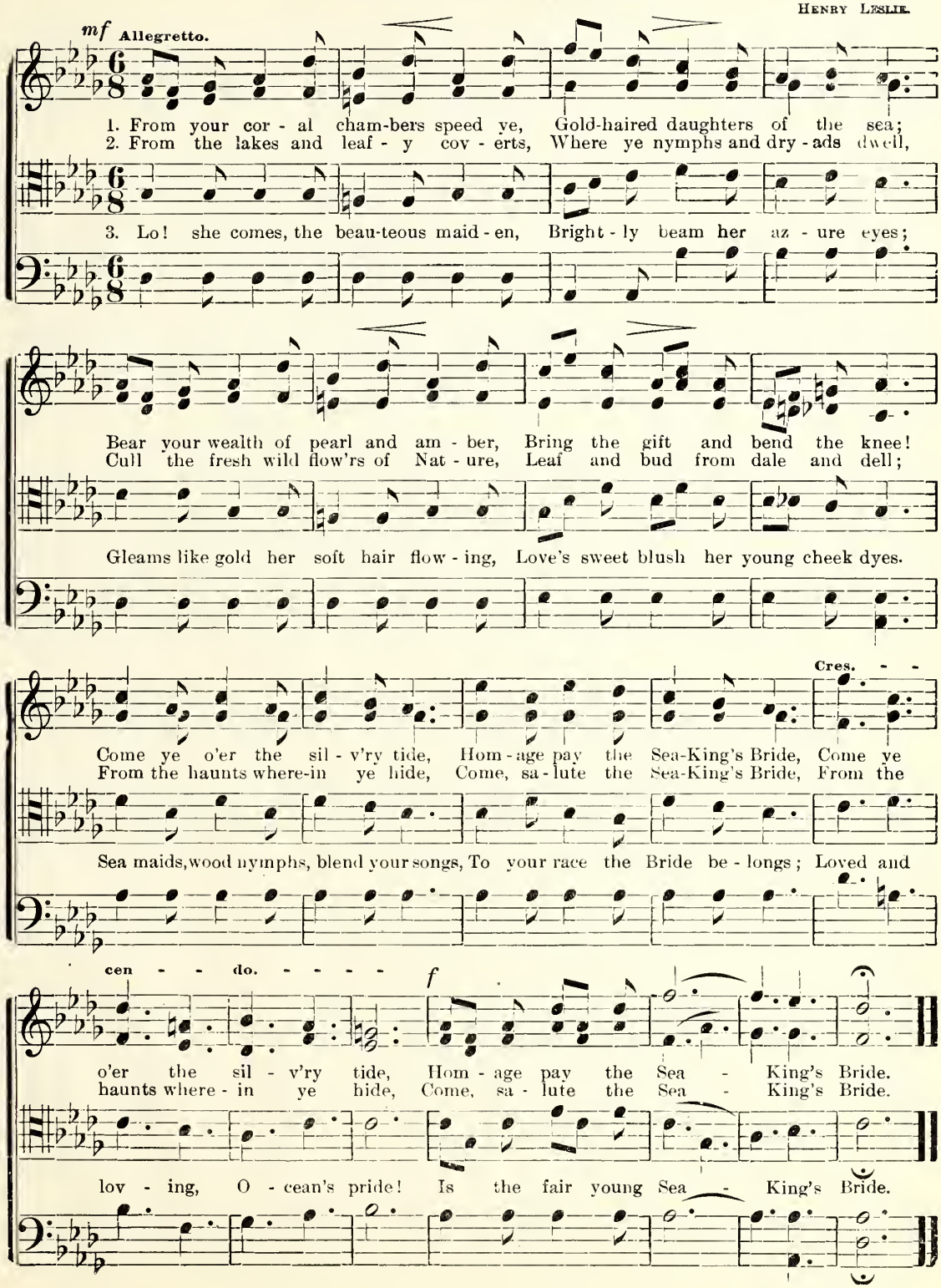
p *p* Rit. *pp*

end - less, bliss-ful day, Thro' end - less, bliss-ful day, Thro' end - less, bliss - ful day.

Words and music copyright, 1902, by E. T. Hildebrand.

THE SEA-KING'S BRIDE.

HENRY LESLIE.



THE BEAUTY OF SONG.

ALDINE S. KIEFFER.

Dolce Marcato. Met. ♩. = 84.

E. T. HILDEBRAND.

1. A glad - some song is sweet to hear, When beau - ty times the meas - ure
2. A hope - ful song will lift the soul To high - er planes of liv - ing;
3. A pray'r - ful song is bet - ter far Than oth - er kinds of sing - ing;

Inst. Voices.

To joy - ous words of hope and cheer, Which long the heart shall treas - ure.
Drive grief a - way and woe con - trol, Sweet joy and com - fort giv - ing.
It charms the soul, 'tis love's sweet star, A bliss - ful com - fort bring - ing.

Inst. Voices.

𝄋 ★ CHORUS.

La la la la la la la la la la la la la la la
O bliss - - ful are..... the notes..... of song, ... In

La la la la la la la la la la la la la la la, When voic - - es
an - - y kind ..... of meas - - - ure..... la la

bear..... sweet love..... a - long..... In joy - - ous, hap py
la la la la la la la la la la, In

* Let the melody in all of the parts be prominent. The parts that sing "la" subdued with about half staccato but distinct.

Words and Music copyrighted, 1902, by E. T. Hildebrand.

FINE.

notes..... of song. La la la la la la la la, Tra la la la la, Tra
notes of joy - ous song. O hear..... the

la la la la, Tra la la la la la la la la la la, The mer - - ry
song..... Tra la la la la, Tra la la la la, Tra

lay,..... Tra la la la la la la la, La la la la la
la la la la, Tra la la la la la la la, At morn - - - ing

la la la la, Tra la la la la la la la la la la, And
hours,..... Tra la la la la, Tra

D. S.

close..... of day..... Tra la la la la la la la la la.
la la la la, tra la la la la.

GOOD-NIGHT.

D. I. Suter. TRIO FOR LADIES' VOICES. J. D. Brunk. By per.

Gently. *m*

Ho - ly, heav'n-ly thoughts at - tend you To your homes to - night; Sweet - est

p

com - forts may they lend you, Fare thee well, to- night, Fare thee well, to - night.

Piu mosso. Rall. - - - A tempo.

Peace - ful slum - bers, Peace - ful slum - bers, Peace - ful slum - bers,
Peace - ful Peace - ful....

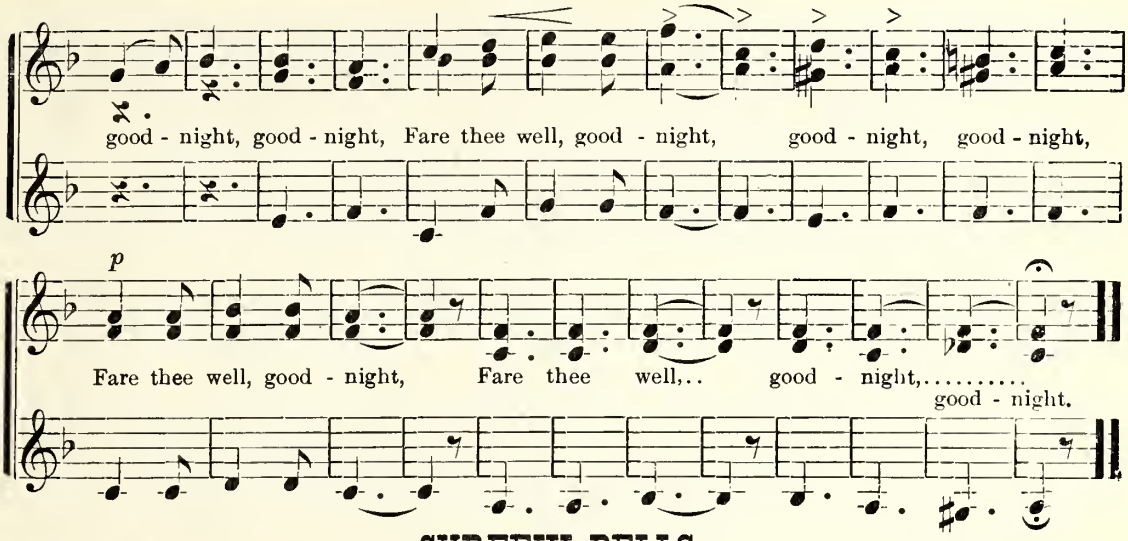
Dolce.

care will ban - ish till the morn - ing light. Dream sweet dreams, Dream sweet dreams,

Dim. Con sentimento.

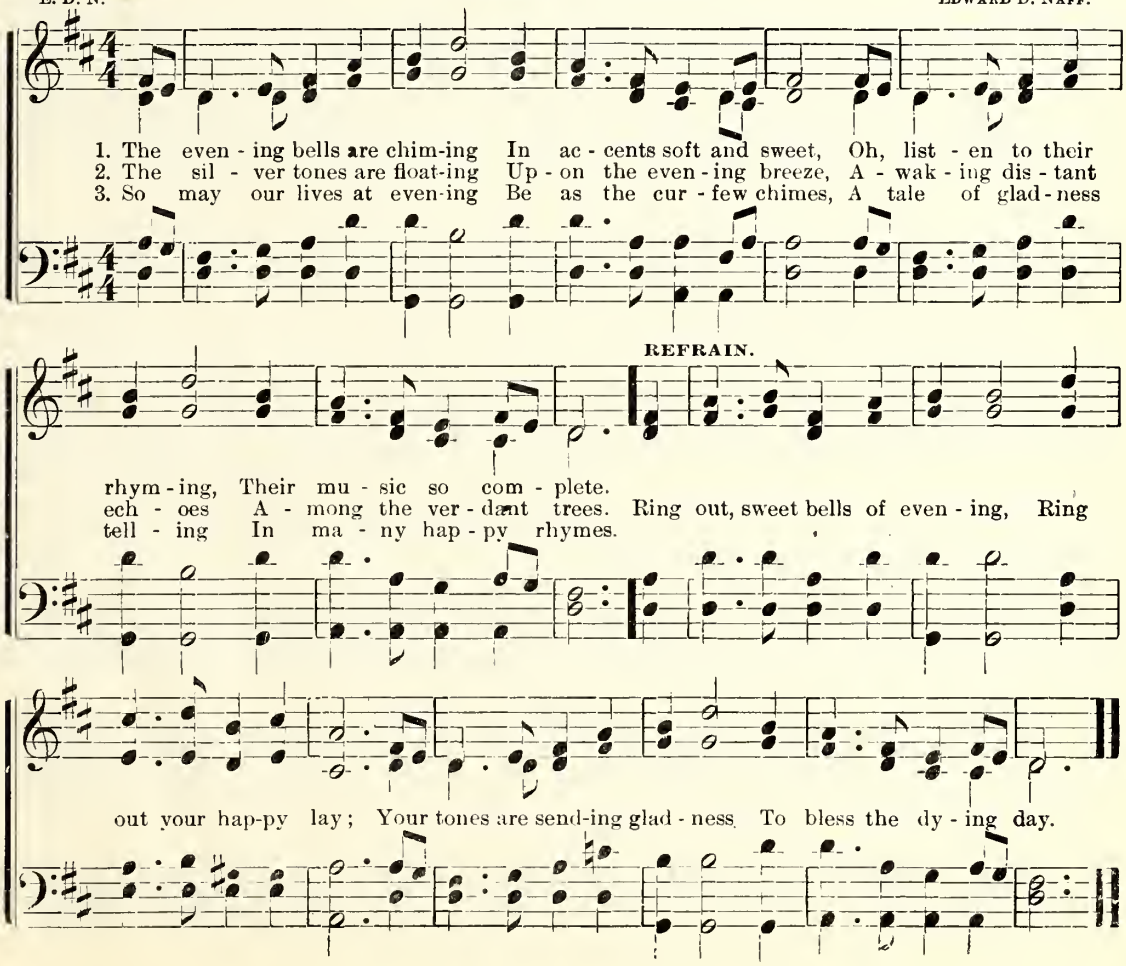
Dream sweet dreams, Let bur - dens van - ish (to-night), Fare thee well, fare thee well,

Used by per.



CURFEW BELLS.

E. D. N. EDWARD D. NAFF.



BYE, BABY.

MRS. ADALINE H. BEERY. B. C. UNSELD.

SOLO.

1. "Bye - o - ba - by bunting, Pa-pa's gone a-hunt-ing; Gone to hunt a rabbit skin To wrap his baby
2. Thro' the dark that's creeping, Star-ry eyes are peeping, And my pretty one they spy, Whisper softly
3. Sleep, my drowsy ba - by! Pleasant may your way be, Thro' the lanes of by-lo-land, Holding fast to

CHORUS.

(Humming) Hm.....

bunt-ing in." Sleep, my lit - tle ba - by, Soon he'll bring it, maybe; Then Jack Frost and Mister Storm,
"ba - by bye." Precious lit - tle bundle, Made to kiss and fon-dle! Peach bloom cheeks and violet eyes,
mother's hand. Now your eyes are closing, Dimpled hand re-pos-ing Like a snowflake on your breast;

REFRAIN.

Can - not find your cradle warm.
Rose-bud mouth with talk so wise. Bye - o - bye, bye - o - bye, Bye-o-ba-by
Bye - o - ba - by, sleep and rest.

Bye-o-ba-by bunting, Papa's gone a hunting; Bye-o-ba-by

Rit. CODA. After last verse.

bunt - ing, Bye - o - ba - by, bye - o - bye. Bye - o - ba - by, hm,.....

p pp Morendo.

bunt - ing, Bye - o - ba - by, bye - o - bye. Hm.....

Copyright, 1900, by Fillmore Bros

THE SWEET VOICE.

GRACE J. FRANCES. HUBERT P. MAIN

1. I dreamed that a - far I had wan-dered, And stood on a des - ert a - lone,
2. The cares of my life in a mo - ment Were lost in a thrill of de - light,
3. That voice in my heart I will cher - ish, And when I am sad and op-pressed,

A voice o'er my spir - it came steal - ing, How soft its mag - ic - al tone!
The des - ert transformed to a gar - den, Where all was love - ly and bright.
Its ech - o, per - haps in my slum - ber, Will calm my sor - row to rest.

CHORUS.

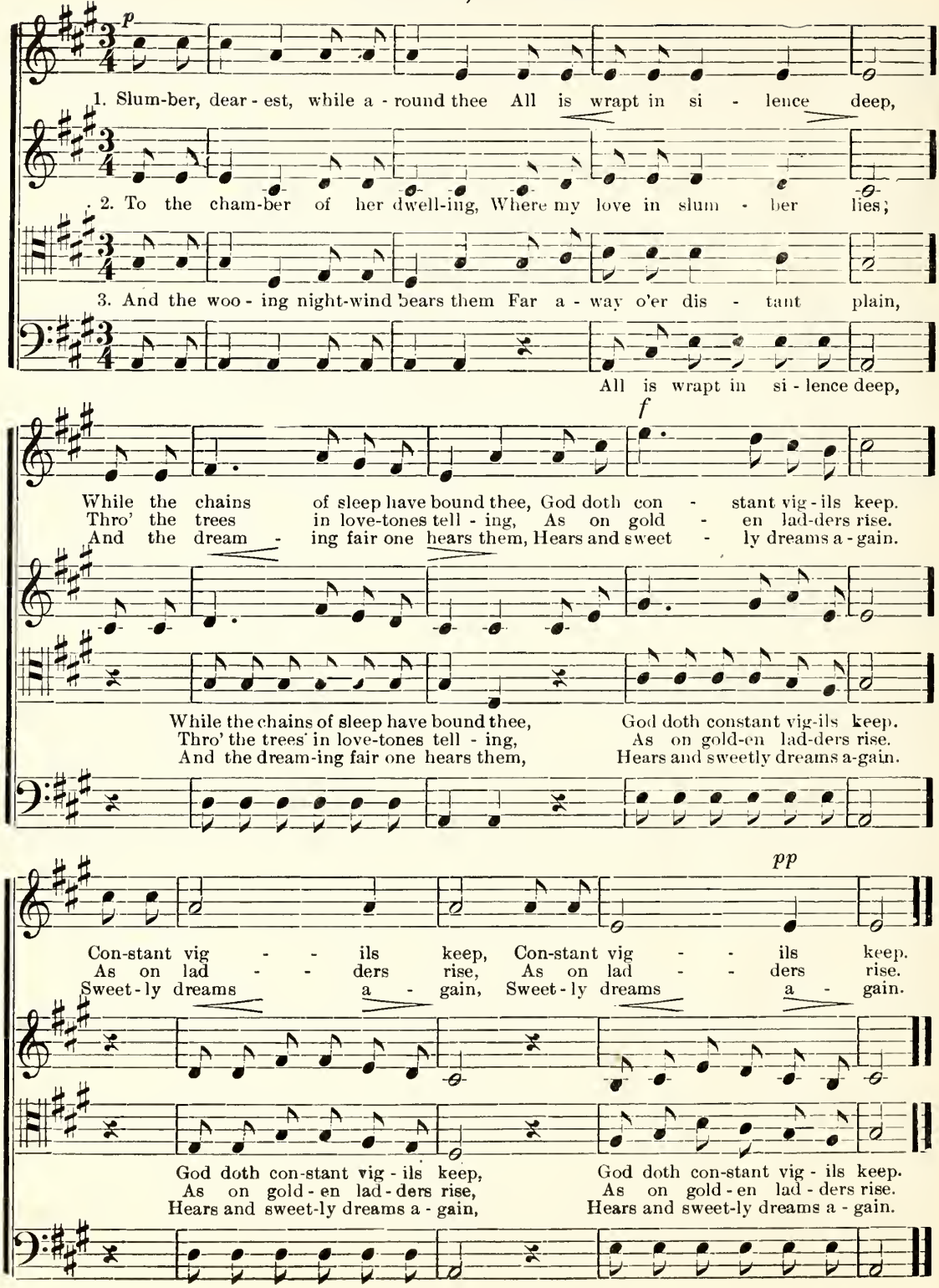
Sweet voice,.... sweet voice,.... Dear, lov - ing voice! Where, where is the bliss it gave?
Sweet voice, sweet voice,

Why is the vis - ion o'er? Sweet voice,.... sweet voice,.... That made my in - most
Silver voice, silver voice,

soul re - joice! O, say, was it all a dream, Gone to re - turn no more?

Copyright, 1879, by Hubert P. Main. Used by permission.

SLUMBER, DEAREST.



BESIDE THE FLOWING RIVER.

Inscribed to Prof. E. T. Hildebrand, director of music Bridgewater College.

Words by G. P. Hott.

S. W. Beazley

DUET. Soprano and Tenor.
Andante, Legato, Sostenuto.

1. I've just been roam - ing by the riv - er, Where gen - tle
2. The balm - y breeze my brow was bath - ing, Love's fe - vered
3. The sil - v'ry tide flows on for - ev - er, My heart's with

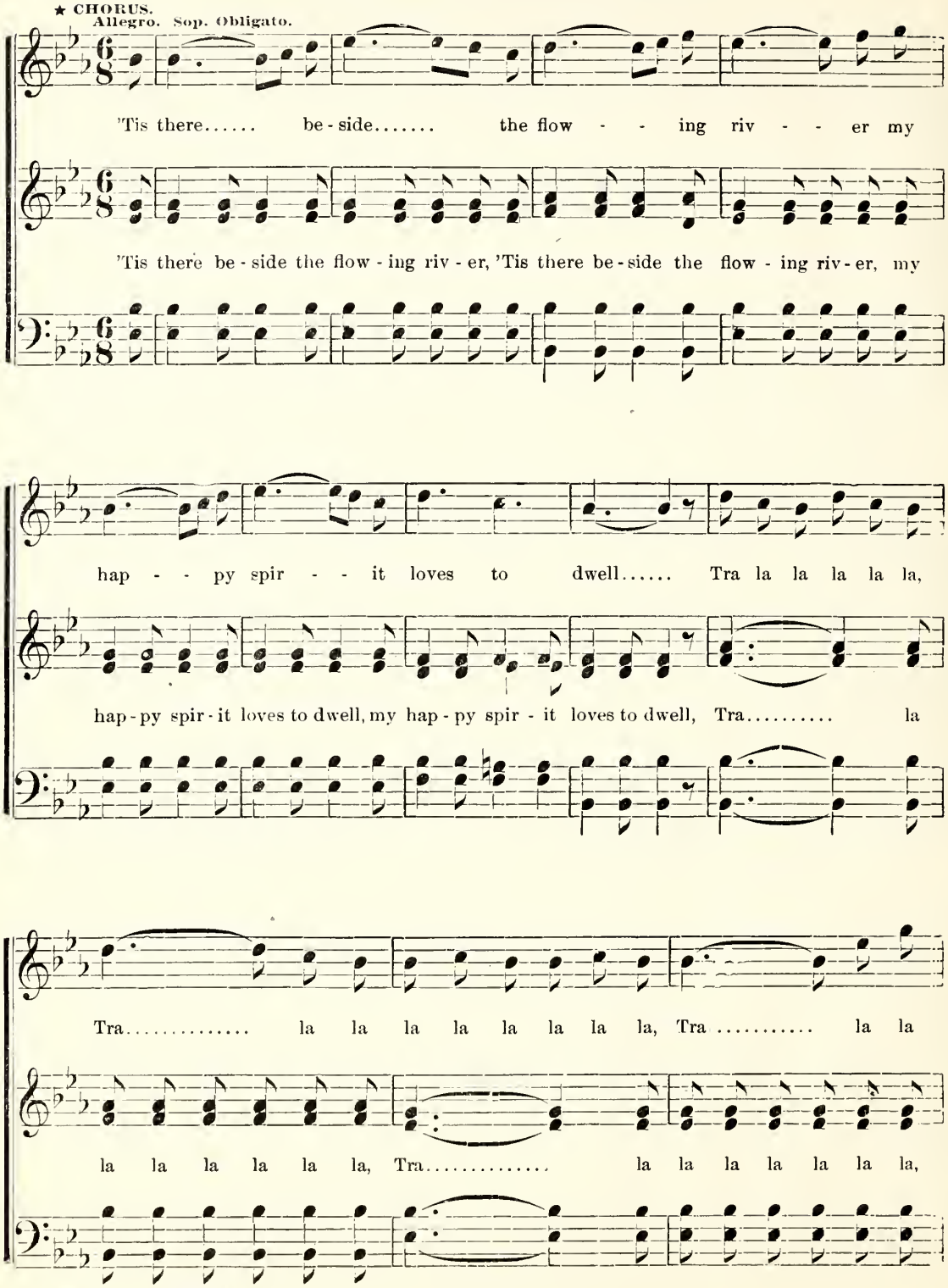
Play right hand part an octave higher.

zeph - yrs soft - ly play, Where heart and hope held
heat was gath - ered there; I sought her in the
hap - pi - ness re - plete; A - bove the mur - m'ring

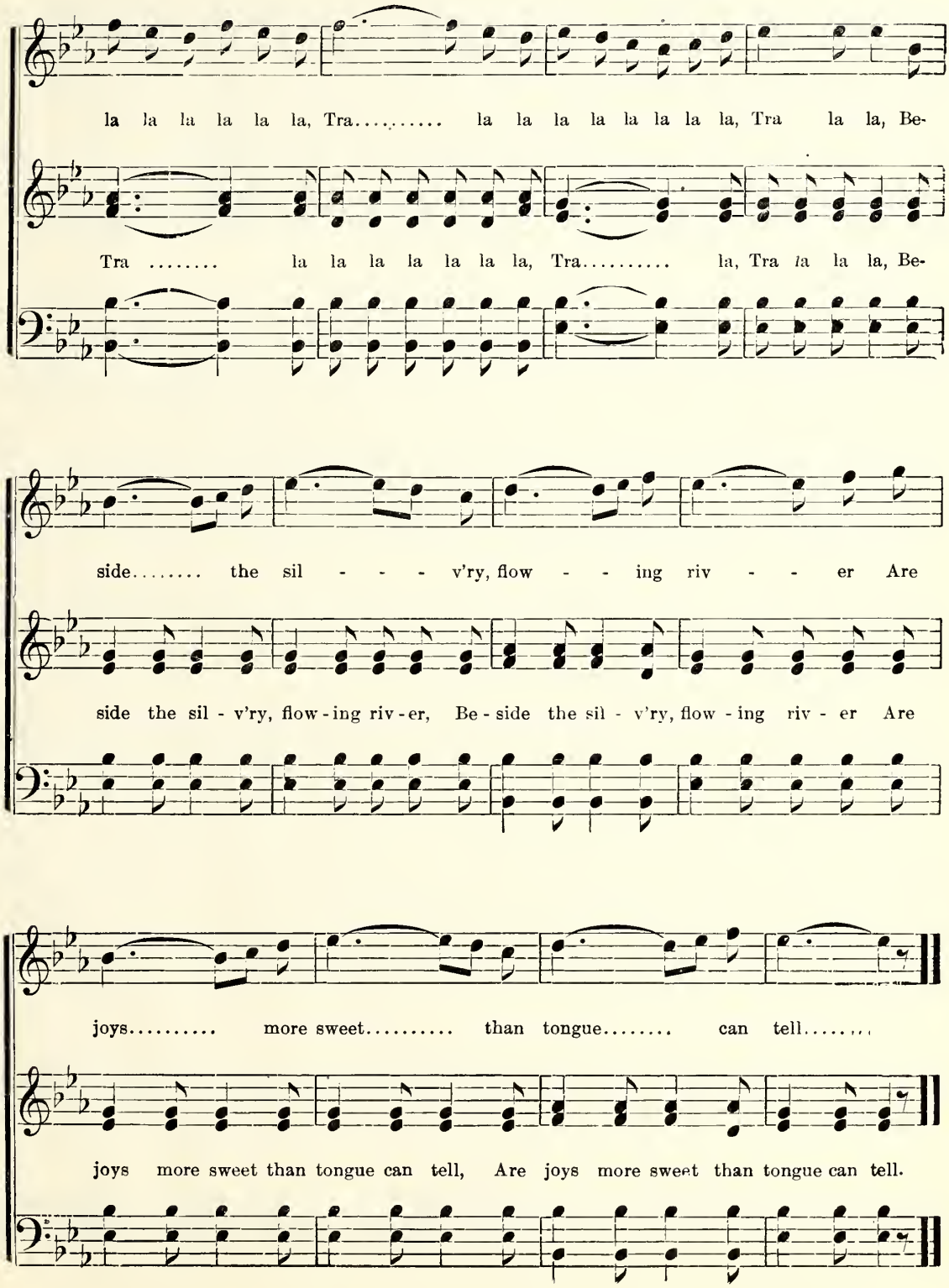
hap - py meet - ing, Where love and fan - cy sweet - ly stray.
qui - et gloam-ing, Be - side the riv - er, blithe and fair.
of the riv - er, I hear the com - ing of her feet.

Copyright, 1902, by The Fillmore Bros. Co.

Beside the Flowing River. Continued.



* Two or three voices may take the solo part.


la la la la la la, Tra..... la la la la la la la la, Tra la la, Be-
Tra ..... la la la la la la la, Tra..... la, Tra la la la, Be-
side..... the sil - - - v'ry, flow - - ing riv - - er Are
side the sil - v'ry, flow - ing riv - er, Be - side the sil - v'ry, flow - ing riv - er Are
joys..... more sweet..... than tongue..... can tell.....
joys more sweet than tongue can tell, Are joys more sweet than tongue can tell.

THE FARMER BOY IS A JOVIAL LAD.

FRED. A. FILLMORE.

1. Oh, the farm - er boy is a jo - vial lad, So health - y, bright and free;
2. In the morn - ing light as he drives a - way, Ere the ris - ing sun we see,
3. When the au - tumn winds are sweep - ing wide, He's gath - 'ring nuts, you see;
4. When the win - ter comes with its driv - ing blast, The farm - er boy's in glee,

In his good old home he is ev - er so glad, Oh, that is the home for me.
The low - ing herd to a clear sil-ver stream, To pas - tures so green and free.
For a win - ter's store he will lay them all by, For sis - ter, him-self and me.
For he loves the snow as it falls thick and fast, He's hap - py as he can be.

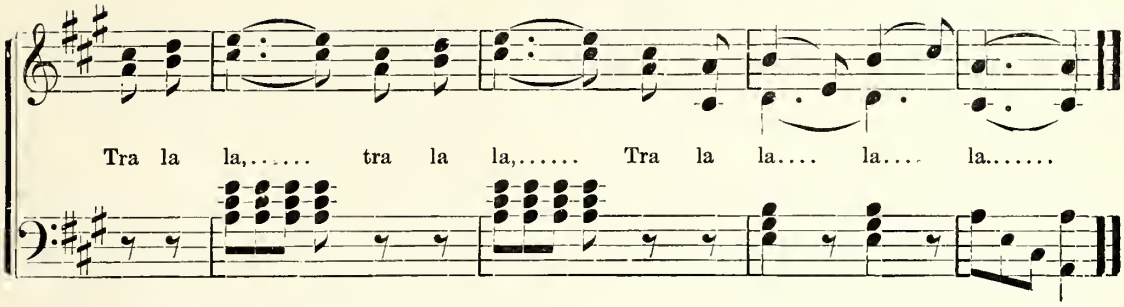
CHORUS.

With a whoop hur - rah! hur - rah! (hur-rah!) He sings a mer - ry, (mer - ry) song;

His heart is light, his face is bright, He's hap - py the whole day long.

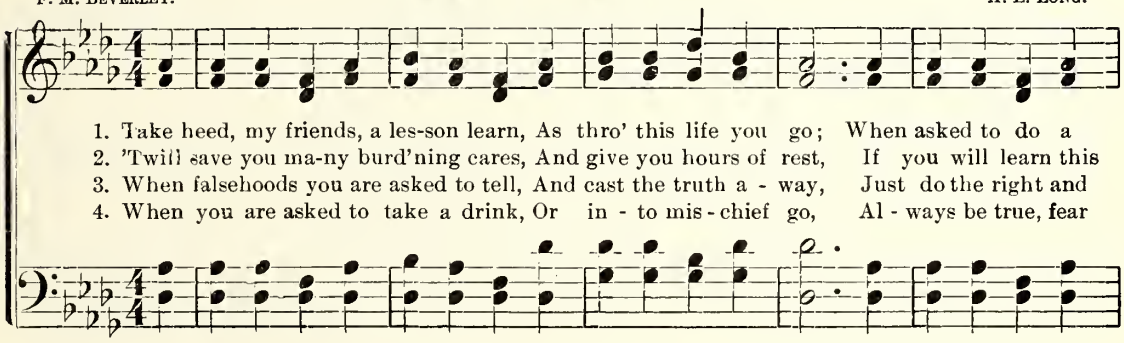
WHISTLING CHORUS. Boys whistle. Girls sing Tra la la.

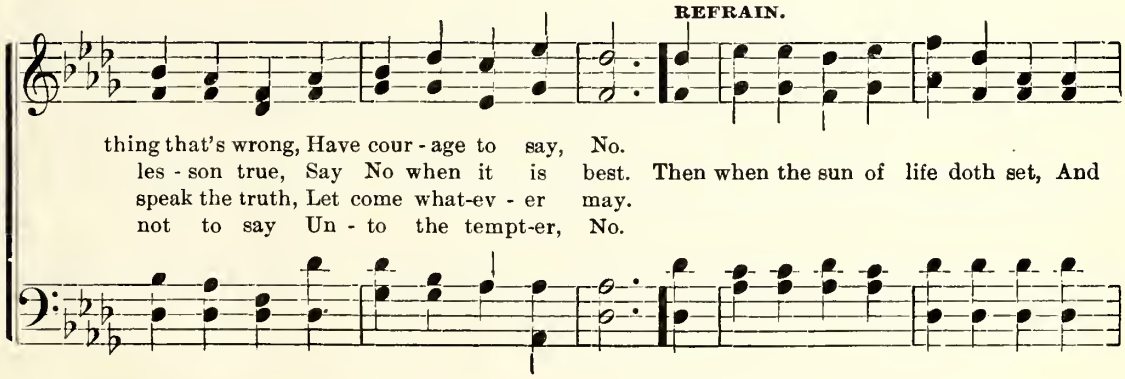
Tra la la,..... tra la la,..... Tra la la.... la.... la,.....

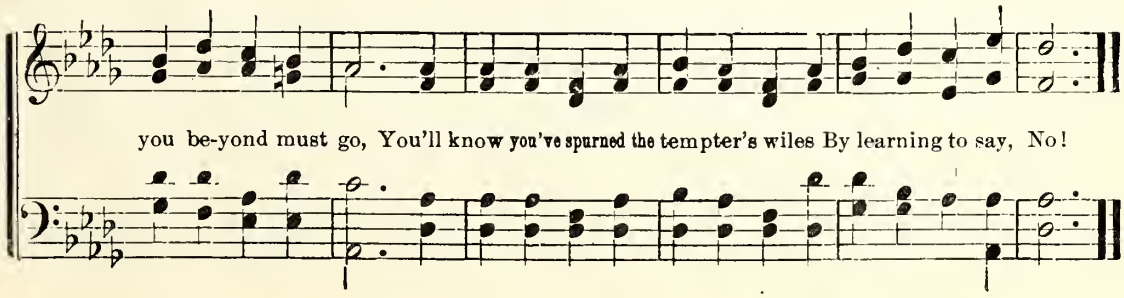


LEARN TO SAY NO.

F. M. BEVERLEY. A. E. LONG.







WHAT SAY THE BELLS?

MRS. L. M. BEAL BATEMAN. QUARTET AND CHORUS. J. H. FILLMORE.

QUARTET.

1. What say the mer - ry, chim-ing bells, The mer-ry, mer-ry bells, the
The bells, the

2. Loud call the mer - ry, chim-ing bells, The bells, the
the mer-ry bells,

mer-ry, mer-ry bells, As on the air their mu - sic swells, The
bells, The

bells, 'Tis peace on earth their chim - ing tells, The
their mu - sic swells,
their chim - ing tells,

FULL CHORUS.

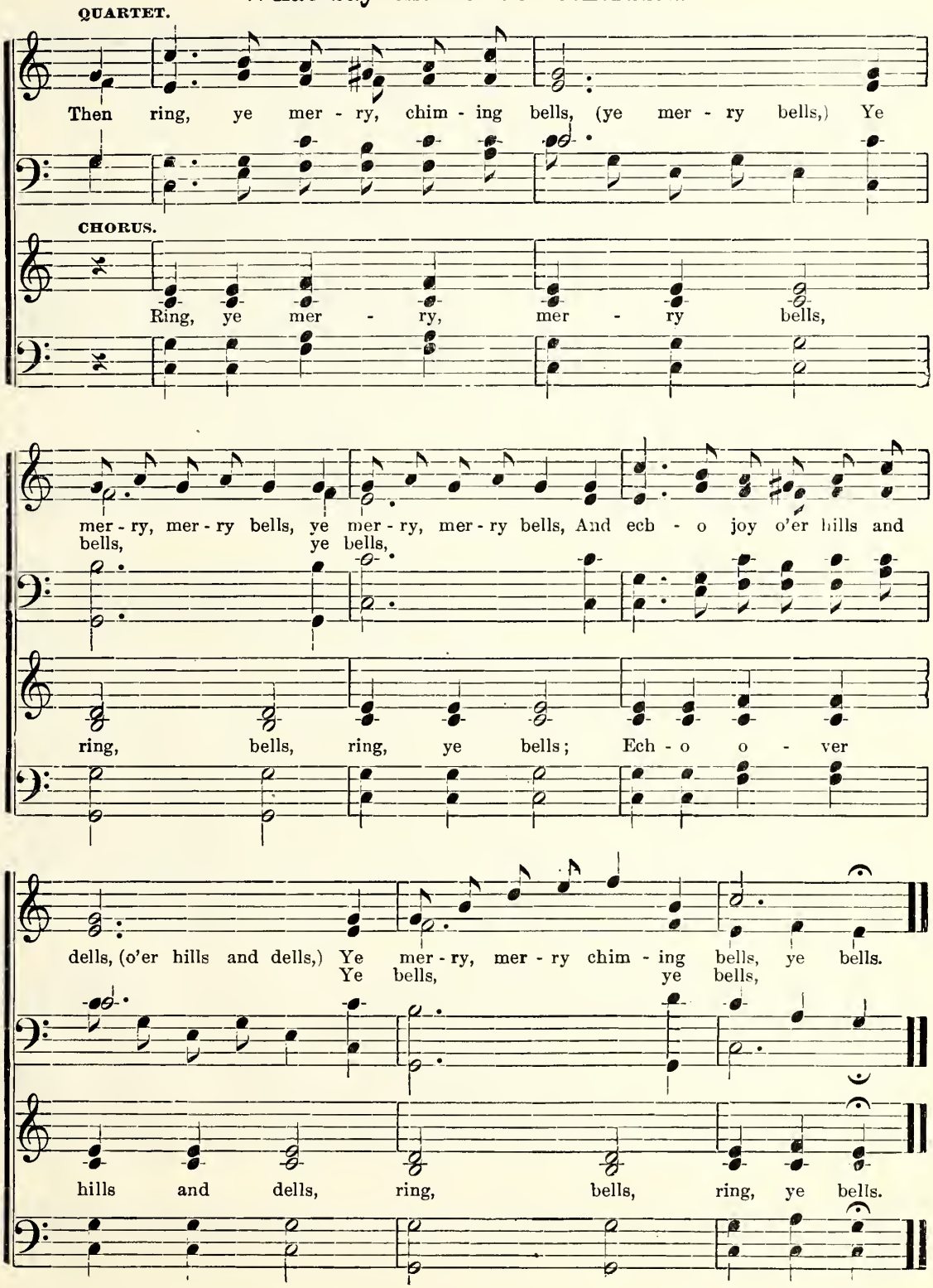
mer-ry, mer-ry bells, the bells, the mer-ry bells. 'Tis joy their sound is bring - ing, And
bells, the

bells, the bells, the mer-ry bells. 'Tis joy their sound is bring - ing, And

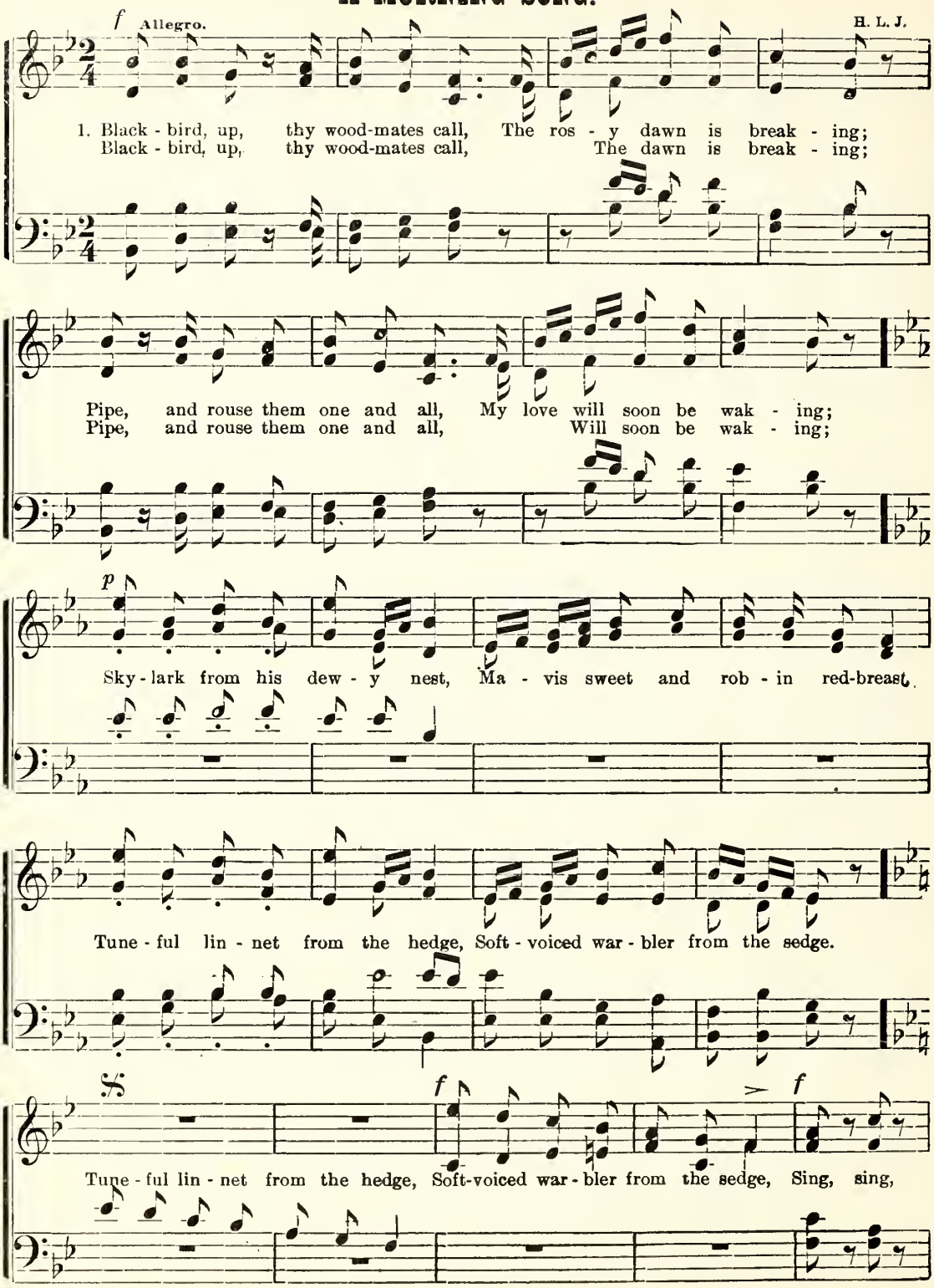
love in glad hearts springing, A wel-come, welcome ring-ing, the mer - ry, chiming bells.

love in glad hearts springing, A wel-come, welcome ring-ing, the mer - ry, chiming bells.

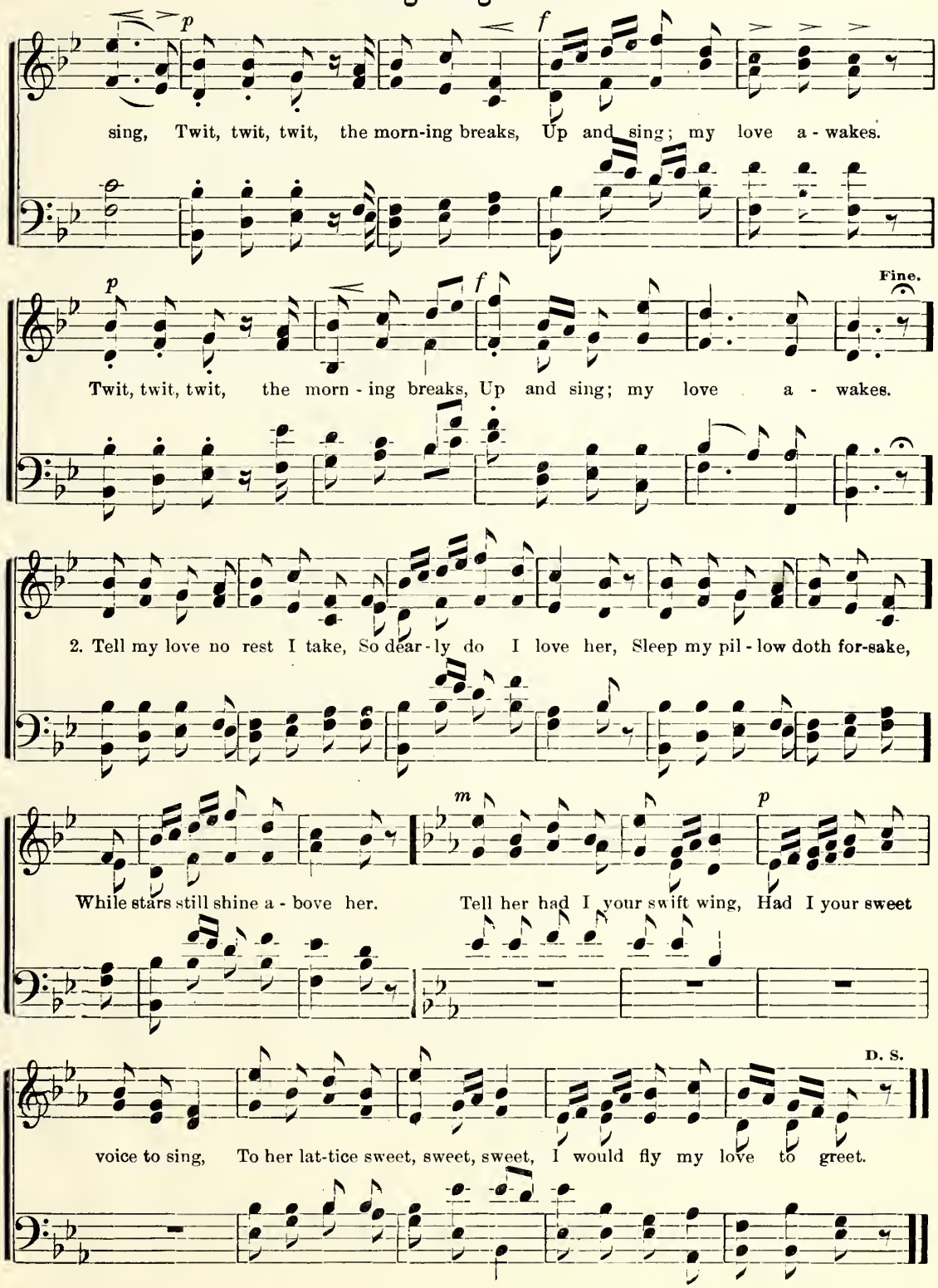
Copyright, 1892, by Fillmore Bros.


QUARTET.
Then ring, ye mer - ry, chim - ing bells, (ye mer - ry bells,) Ye
CHORUS.
Ring, ye mer - ry, mer - ry bells,
mer - ry, mer - ry bells, ye mer - ry, mer - ry bells, And ech - o joy o'er hills and
bells, ye bells,
ring, bells, ring, ye bells; Ech - o o - ver
dells, (o'er hills and dells,) Ye mer - ry, mer - ry chim - ing bells, ye bells.
Ye bells, ye bells,
hills and dells, ring, bells, ring, ye bells.

A MORNING SONG.



A Morning Song. Concluded.



FAIRY SONG.

SHAKESPEARE. AGNES ZIMMERMAN

Allegretto scherzando.

p

Come, fol - low, fol - low me, Ye fair - y elves that be, Light

Come, fol - low, fol - low me, fol-low me, Ye fair - y elves that be,

fol-low me,

Cres. f p

Trip-ping o'er the green,.... Come, fol - low Mab, your queen, we'll dance a-

Light trip - ping o'er the green, fol-low Mab, your queen,

Come. fol - low Mab, your queen, Hand in hand.....

we'll dance a-

round, we'll dance a-round, Hand in hand we'll dance a - round, For this

..... we'll dance a round, ... Hand in hand we'll dance a - round, For this

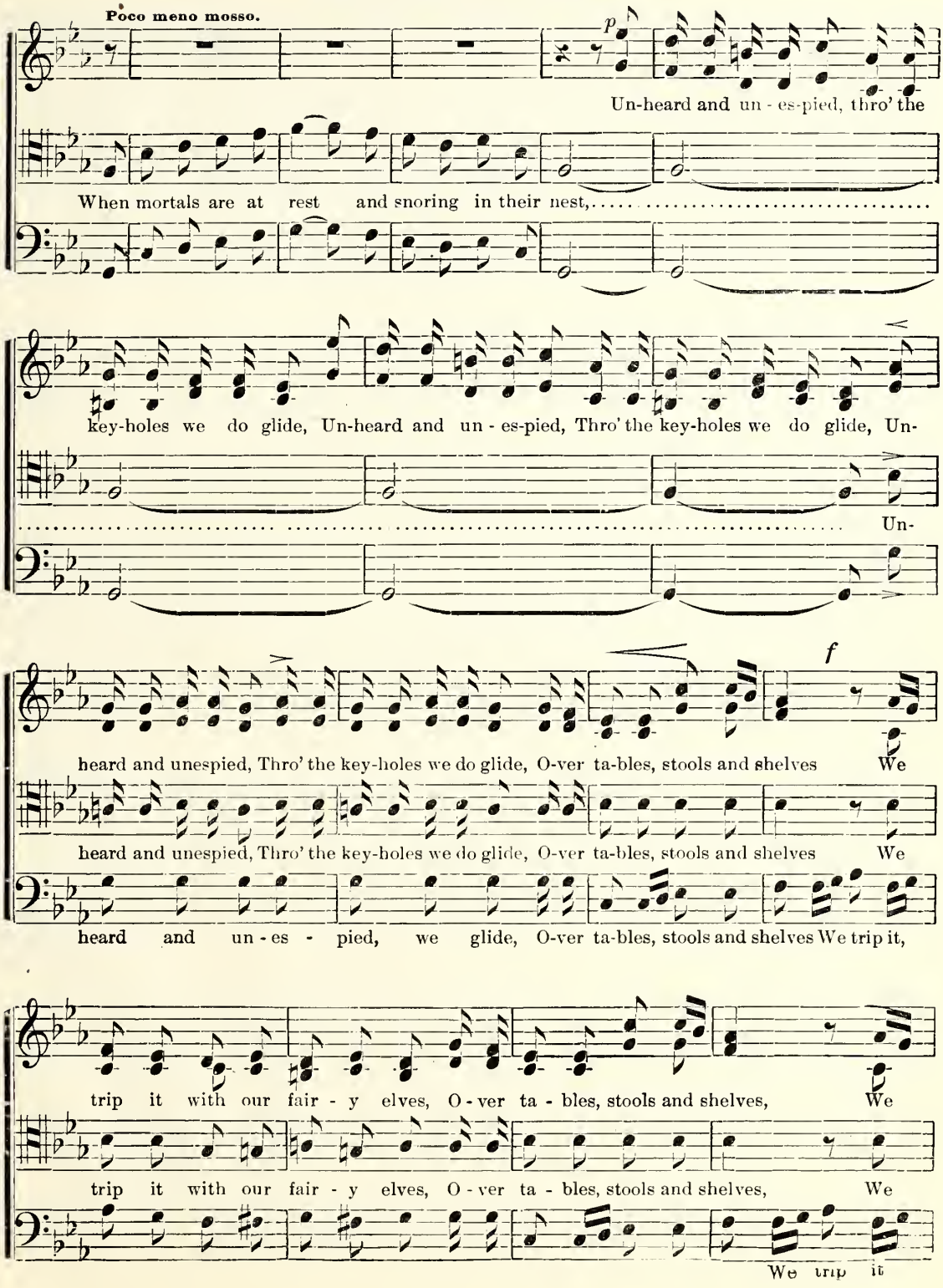
round, we'll dance a-round,

place is fair - y ground, is fair - y ground,..... is fair - y ground,

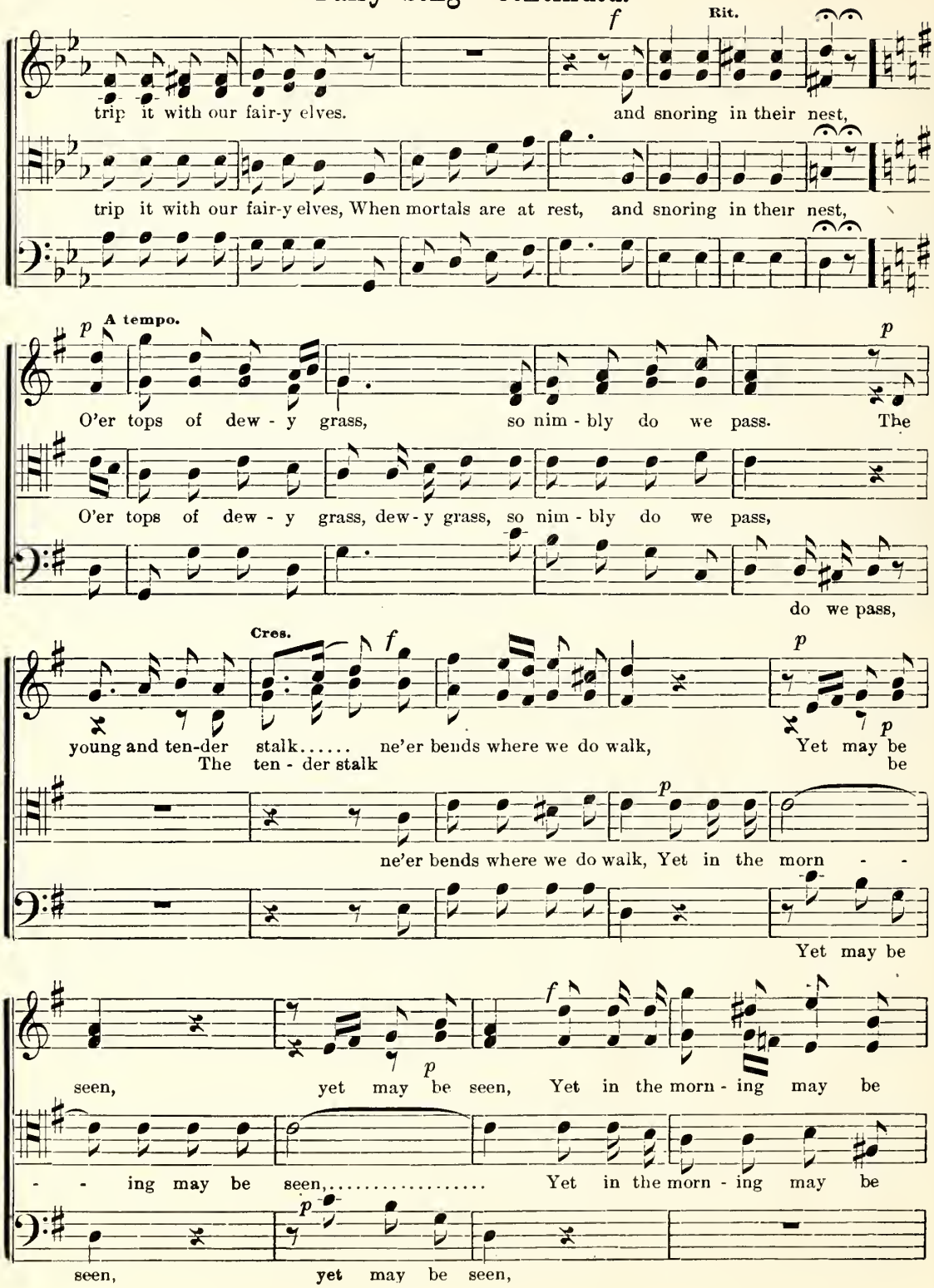
is fair - y ground,

place is fair - y ground, is fair - y ground, is fair - y ground,.....

is fair - y ground.


Poco meno mosso.
p
Un-heard and un - es-pied, thro' the
When mortals are at rest and snoring in their nest,
key-holes we do glide, Un-heard and un - es-pied, Thro' the key-holes we do glide, Un-
Un-
f
heard and unespied, Thro' the key-holes we do glide, O-ver ta-bles, stools and shelves We
heard and unespied, Thro' the key-holes we do glide, O-ver ta-bles, stools and shelves We
heard and un - es - pied, we glide, O-ver ta-bles, stools and shelves We trip it,
trip it with our fair - y elves, O - ver ta - bles, stools and shelves, We
trip it with our fair - y elves, O - ver ta - bles, stools and shelves, We
We trip it

Fairy Song. Continued.



seen Where we the night be - fore have been, Where we the night, ... the night have

seen Where we the night be - fore have been, the night have

Where we the night be - fore have been,

p *f* Rit.

..... the night have been, Where we the night be - fore have been.

been, *p*

been, Where we the night,..... Where we the night be - fore have been.

the night have been,

STARS OF THE SUMMER NIGHT.

LONGFELLOW. WOODBURY.

1. Stars of the sum - mer night! Far in yon az - ure deeps, Hide, hide your
2. Moon of the sum - mer night! Far down yon west - ern steeps, Sink, sink in
3. Wind of the sum - mer night! Where yon - der wood - bine creeps, Fold, fold your
4. Dreams of the sum - mer night! Tell her, her lov - er keeps Watch, while in

pp Rit. Molto.

gold - en light; She sleeps, my la - dy sleeps! She sleeps! she sleeps, my la - dy sleeps!
si - lent light; She sleeps, my la - dy sleeps! She sleeps! she sleeps, my la - dy sleeps!
pin - ions light; She sleeps, my la - dy sleeps! She sleeps! she sleeps, my la - dy sleeps!
slum-bers light; She sleeps, my la - dy sleeps! She sleeps! she sleeps, my la - dy sleeps!

ECHO CHORUS.

The Echo may be sung by a Quartet in an adjoining room.

Hewitt

Allegro.

1. Ech - o in the hol - low glen, Wake ye from your stil - ly sleep; Let us hear your

2. Ech - o in the hol - low glen, Prith-ee hear our hap - py song, Then re - peat the

Each strain in Chorus, F., repeated by Echo PP....

voice a - gain, Clear and deep, Clear and deep. War-ble for us, ech - o sweet.

f Echo *pp*

mel - low strain Loud and long. Loud and long. Hap - py could we dwell, like you,

Chorus F. Echo PP.

Tell-tale spir - it, list - en; Now our morning song re-peat. An-swer now, Sir, now!

In the si - lent val - ley, Sleep-ing years and a - ges thro'. Will you come, you come,

Chorus. Echo. Chorus repeated by Echo. Chorus. Echo. Chorus. Echo. Chorus repeated by Echo.

Ech-o, pray, O pray, Will you join our feast to-day? Will you, will you, will you, will you, Will you, pray?

Ech-o, say? O say, Will you join our feast to-day? Will you, will you, will you, will you, Will you, say?

MY FAR AWAY HOME.

E. T. er. Effective as a Solo or Duet. E. T. HILDEBRAND.

With feeling.

1. I am think - ing to - night of a far a - way home, Where the
2. I am think - ing to - night of that heav - en - ly band, And
3. I am think - ing to - night of those who have gone To

an - gels are hap - py in song, And the streets of pure gold, which I
those who are crowned with the blest; 'Tis the host of the Lord who re-
view that great cit - y a - bove; Oh, may we at length, through

long to be - hold, Are trod by the bright an - gel throng.
ceived the re - ward Which is prom - ised to all who seek rest.
Je - sus the Son, Pass in - to that hav - en of love.

CHORUS.

Beau - ti - ful home, land of the blest, Whose glo - ries for - ev - er are bright;

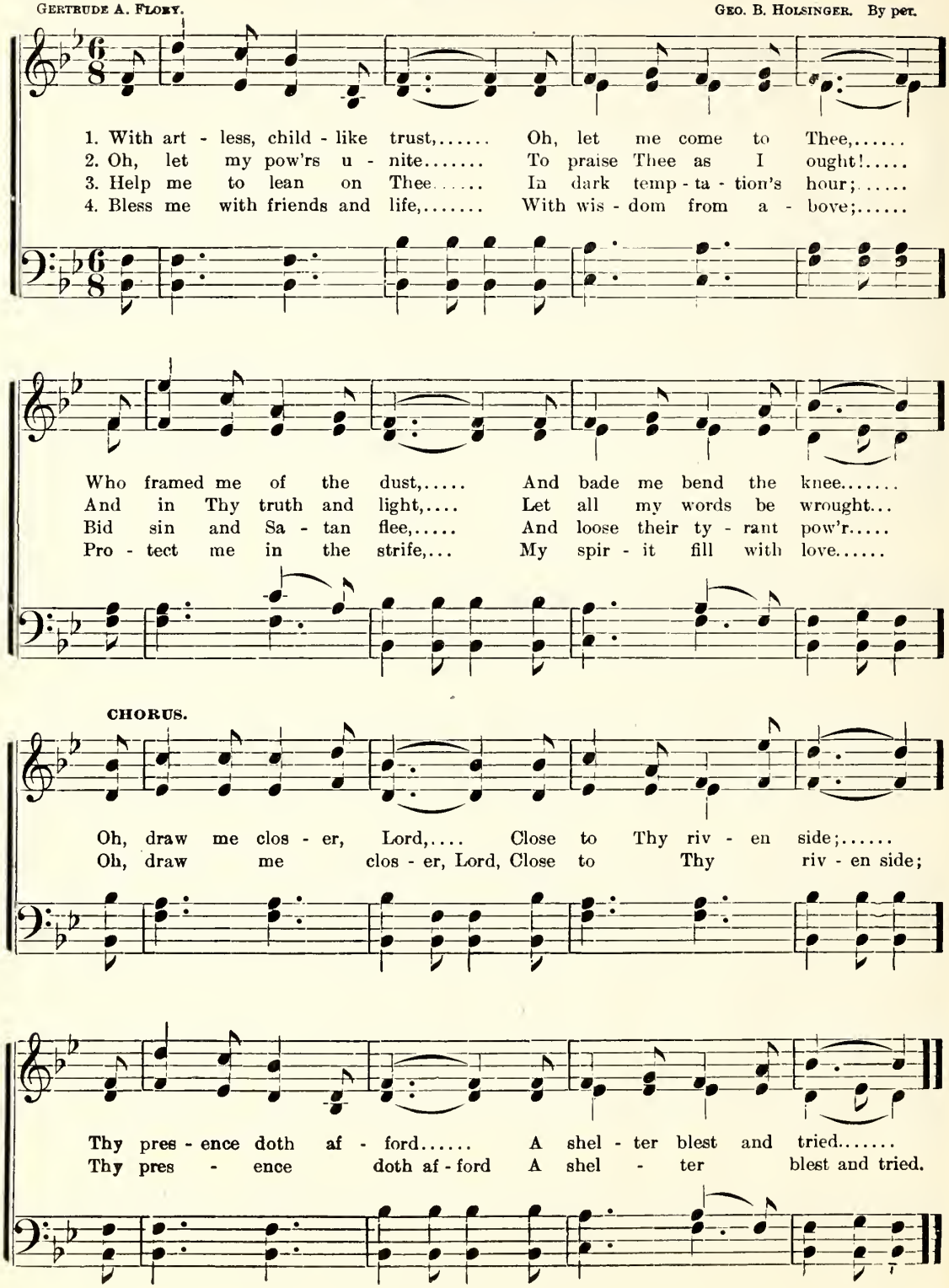
Rit.

My soul goes up to the great white throne, Where Je - sus is ev - er the light.

By per. of The Home Music Co.

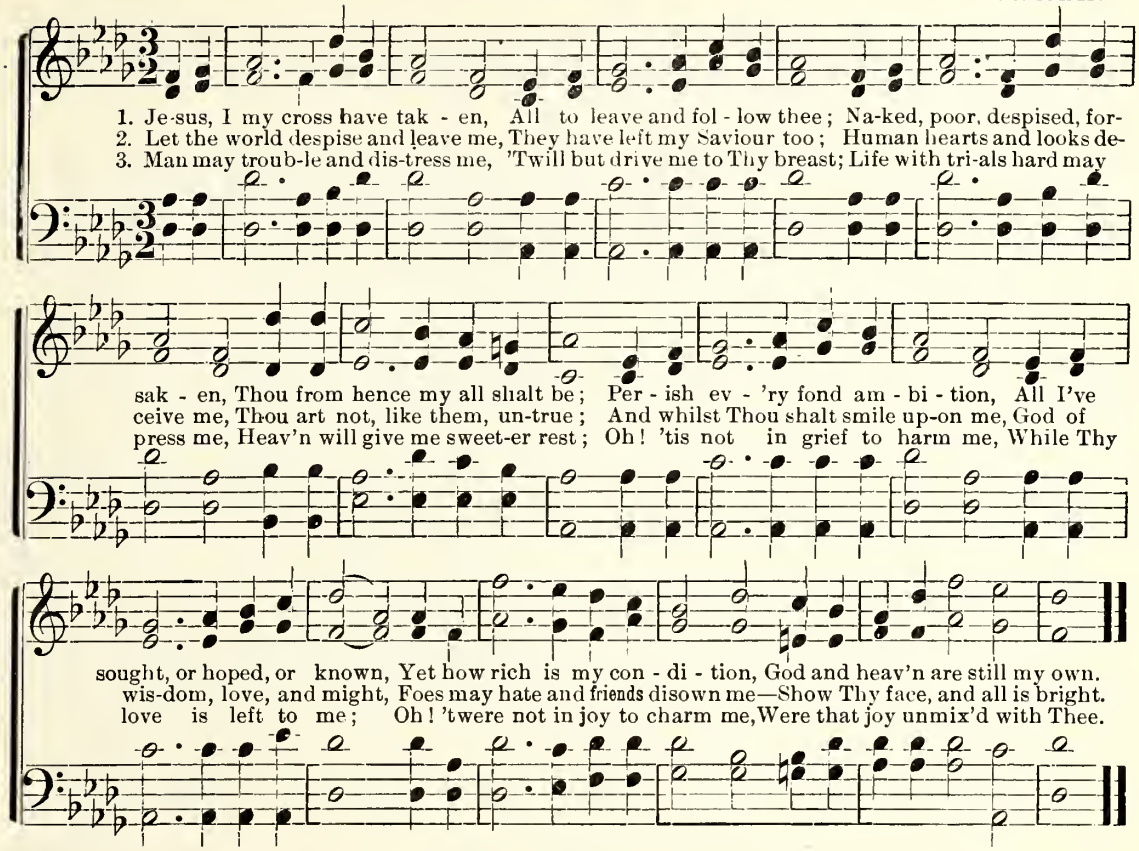
DRAW ME CLOSER, LORD.

GERTRUDE A. FLORY. GEO. B. HOLSINGER. By per.



POSSESSION. 8s & 7s.

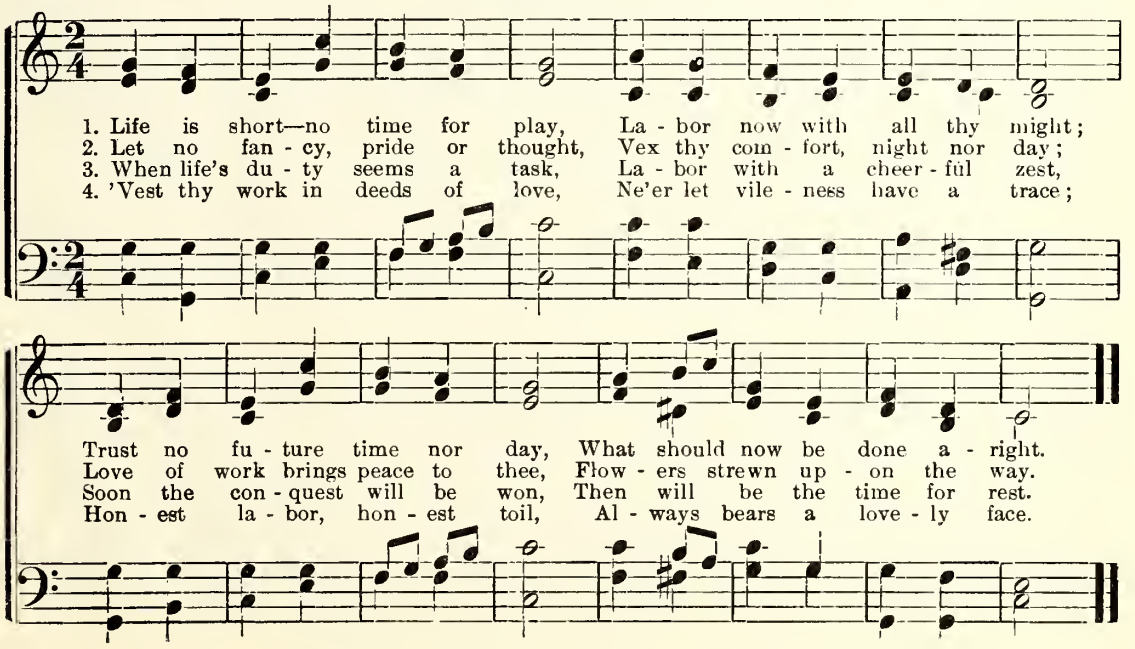
B. C. UNSELD.



L. W. H.

WORK. 7s.

LEE W. HAUSER.



FOUNTAIN OF LIFE AND LIGHT.

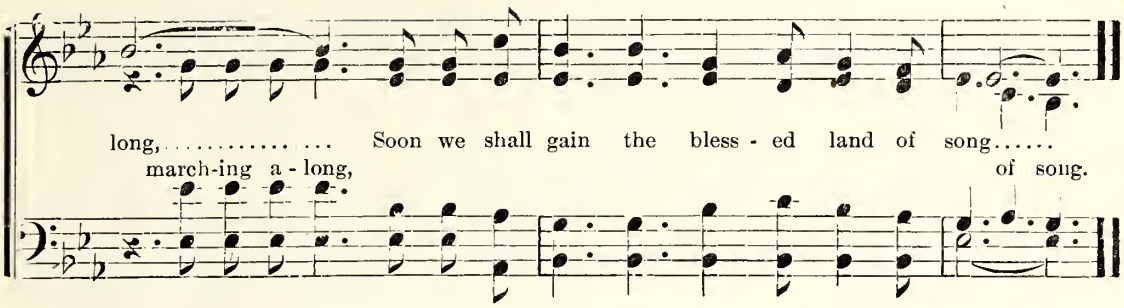
J. D. V. JAS. D. VAUGHAN.

1. Fount-ain of life and light, Scat - ter - ing shades of night, In - to the gloom and dark - ness come to - day; Let Thy bright beams, di - vine, On our dark path - way shine, Guid - ing us to the land so far a - way.
2. Glo - ri - ous Fount of light, Show us the truth and right; Shine in our hearts with might - y pow'r, we pray; Ban - ish all doubt and sin, Ra - diant - ly shine with - in, Bring us at last to dwell with Thee for aye.
3. In the clear gos - pel rays, Let us re - joice and praise, Walk - ing with Je - sus to the land of light; Soon we shall pass the gate, Where the re-deemed a - wait, En - ter the home where nev - er com - eth night.

CHORUS.

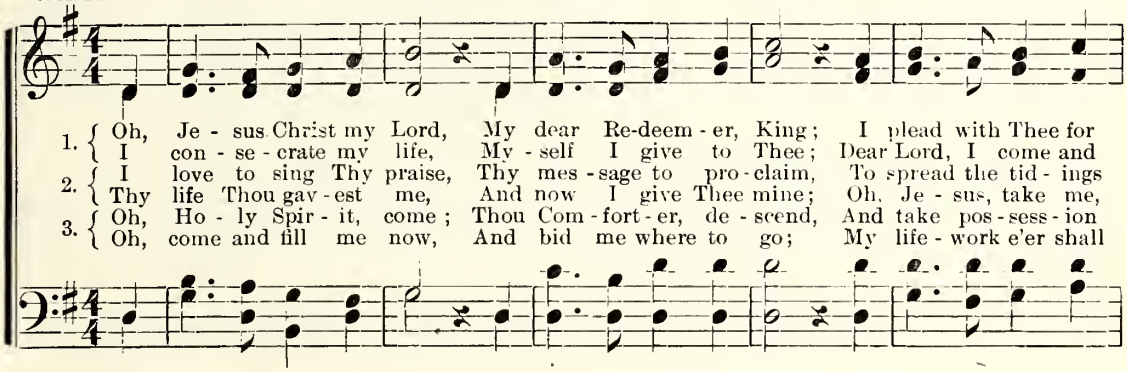
Fount-ain of life,..... Fount-ain of light..... Shine on our way,..... scat - ter - ing night;..... In Thy clear beams,..... marching a-way to - day,
Fountain of life, Fountain of light, shades of night, In Thy clear beams,

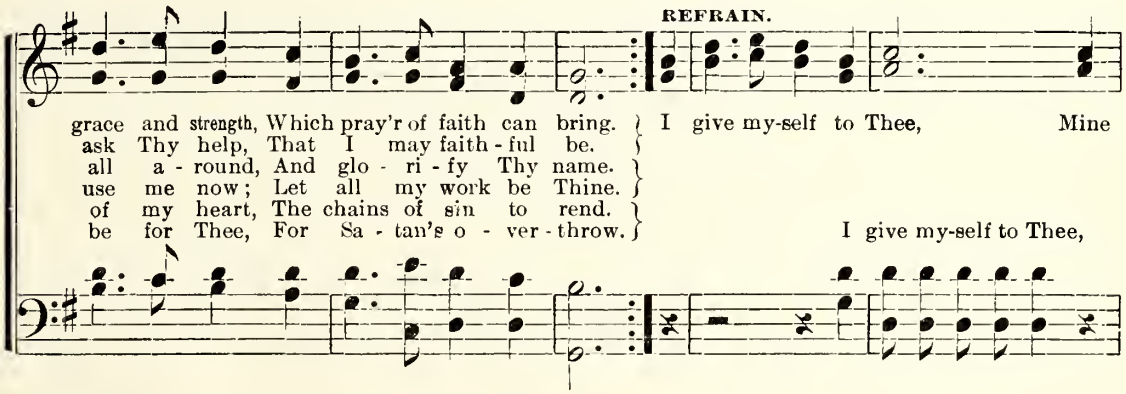
Owned and controlled by Jas. D. Vaughan. Used by per.

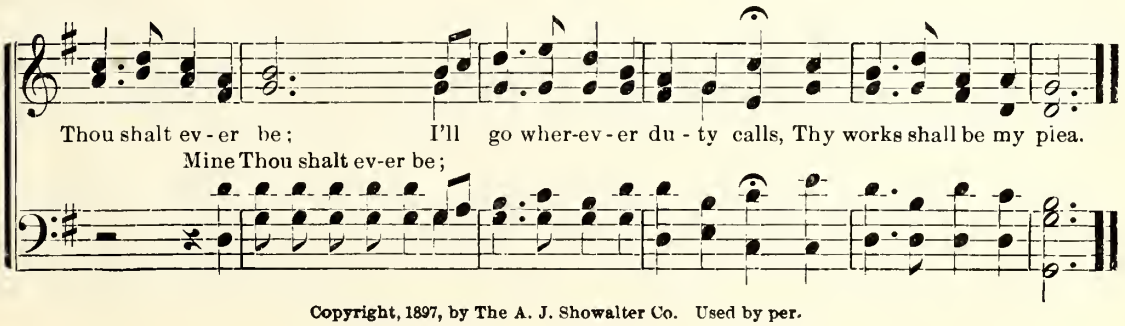


I GIVE MYSELF TO THEE.

J. M. B. J. M. BOWMAN.







Copyright, 1897, by The A. J. Showalter Co. Used by per.

JESUS WILL COME.

B. C. UNSELD.

1. How bright that bless-ed hope! Je - sus will come! Let us our heads lift up,
2. Him ev - 'ry eye shall see, Je - sus will come! Bright will the glo - ry be,
3. Raised un - to glo - ry we, Je - sus will come! Joy - ous our song shall be,

Je - sus will come! Morn - ing so bright and clear, Man-sions of God ap - pear,
Je - sus will come! Soon shall the trum - pet speak, Each sleep-ing saint a - wake,
Je - sus will come! Gath-ered a - round to him, All learn the heav'n-ly hymn,

Je - sus will come!

Sin shall not en - ter there, Je - sus will come! Je - sus will come!
And the glad morn - ing break, Je - sus will come! Je - sus will come!
Je - sus, our joy - ful theme, Je - sus will come! Je - sus will come!

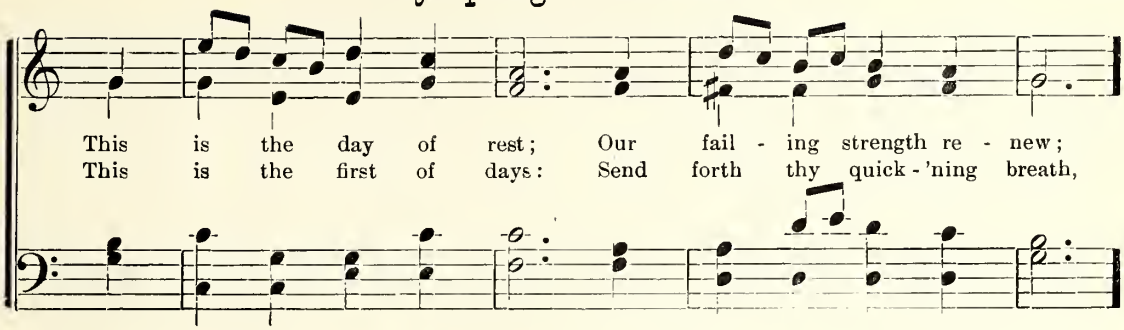
JOHN ELLERTON.

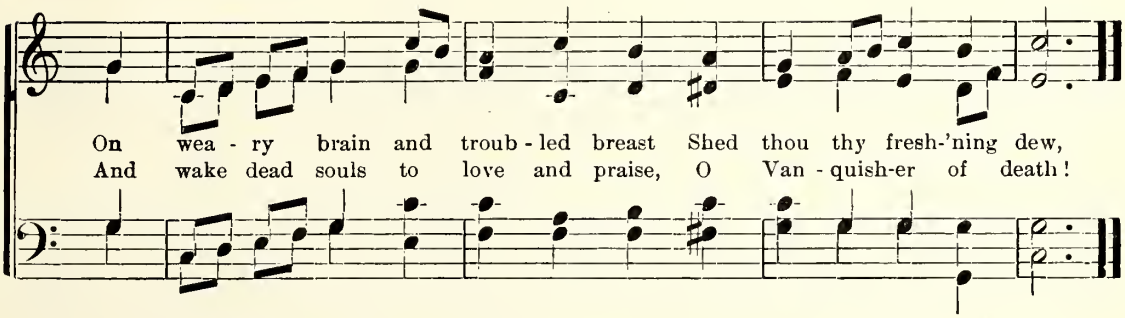
DAY-SPRING. S. M.

C. J. GILBERT.

1. This is the day of light: Let there be light to - day;
2. This is the day of peace: Thy peace our spir - its fill;

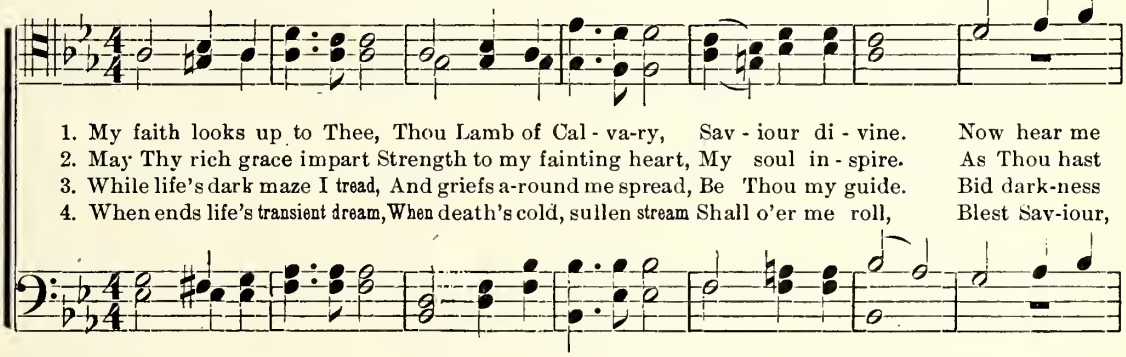
O Day - spring, rise up - on our night, And chase its gloom a - way.
Bid thou the blasts of dis - cord cease, The waves of strife be still.

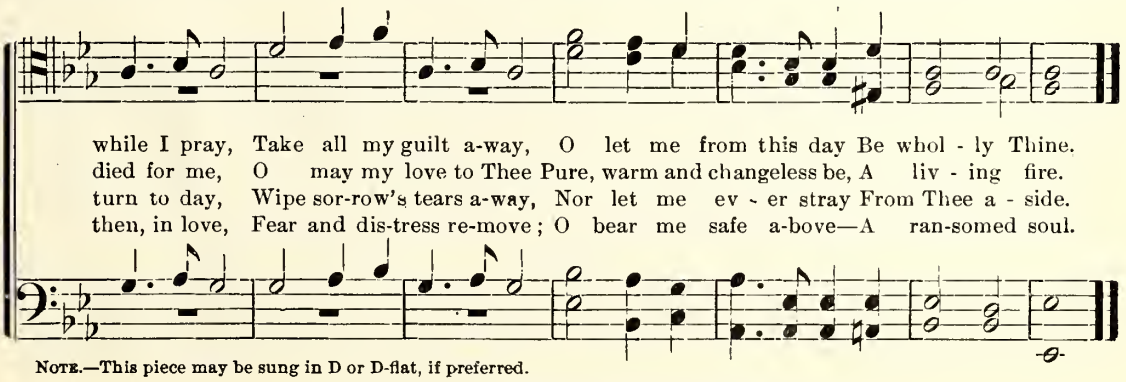




MY FAITH LOOKS UP TO THEE.

RAY PALMER. A. J. SHOWALTER.





NOTE.—This piece may be sung in D or D-flat, if preferred.

Used by per. of A. J. Showalter, owner of copyright.

JESUS, LOVER OF MY SOUL.

REV. CHAS. WESLEY. D. M. CHUTE.

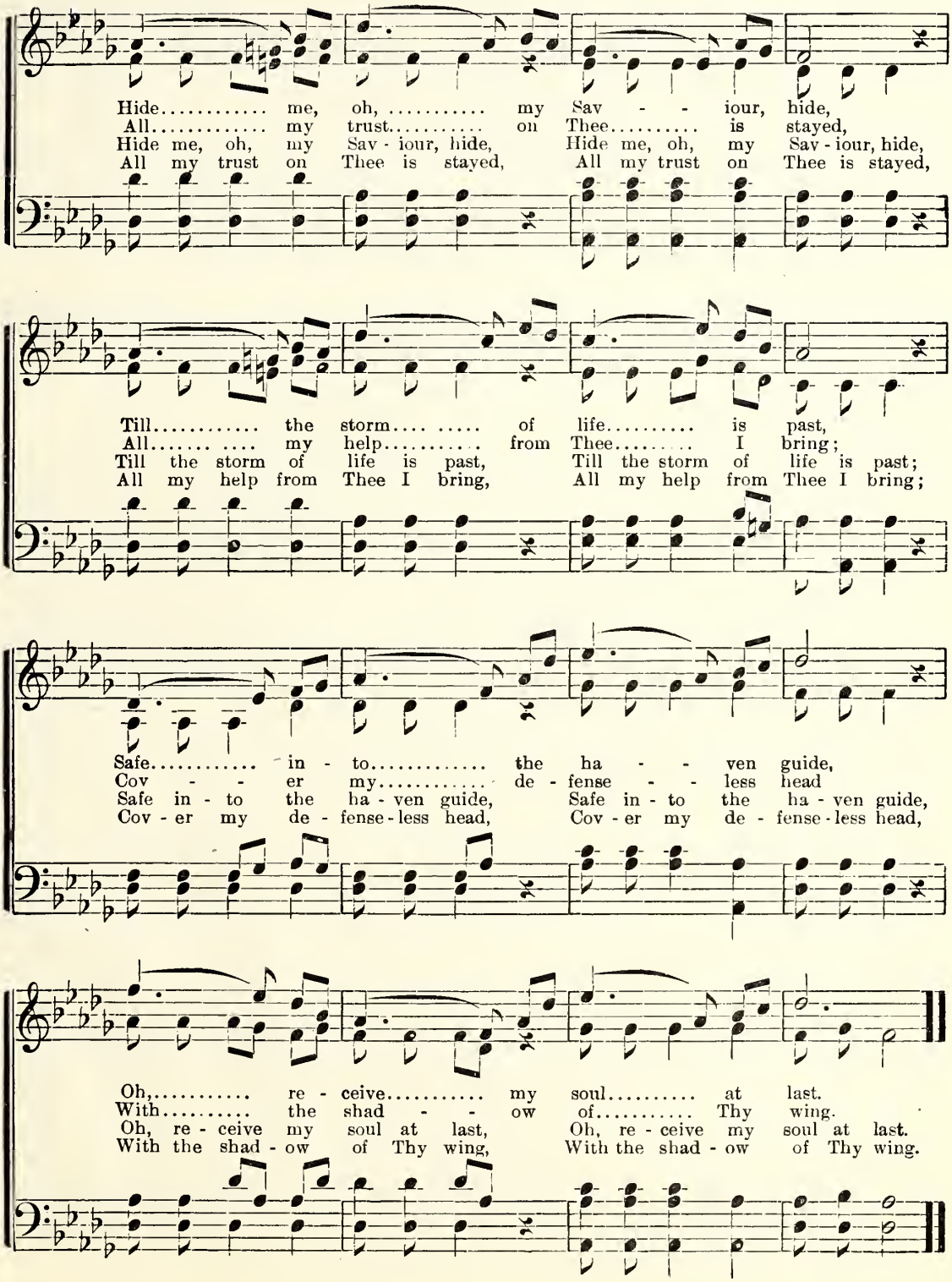
1. Je - - sus, lov - - er of..... my soul,
2. Oth - - er ref - - uge have..... I none,
1. Je - sus, lov - er of my soul, Je - sus, lov - er of my soul,
2. Oth - er ref - uge have I none, Oth - er ref - uge have I none,

Let..... me to..... Thy bos - - om fly.
Hangs..... my help - - less soul..... on thee.
Let me to Thy bo - som fly, Let me to Thy bo - som fly.
Hangs my help - less soul on thee, Hangs my help - less soul on thee.

While..... the near - - er wa - - ters roll,
Leave,..... oh, leave..... me not..... a - lone,
While the near - er wa - ters roll, While the near - er wa - ters roll,
Leave, oh, leave me not a - lone, Leave, oh, leave me not a - lone,

While..... the temp - - est still..... is high,
Still..... sup - port..... and com - - fort me.
While the temp - est still is high, While the temp - est still is high.
Still sup - port and com - fort me, Still sup - port and com - fort me.

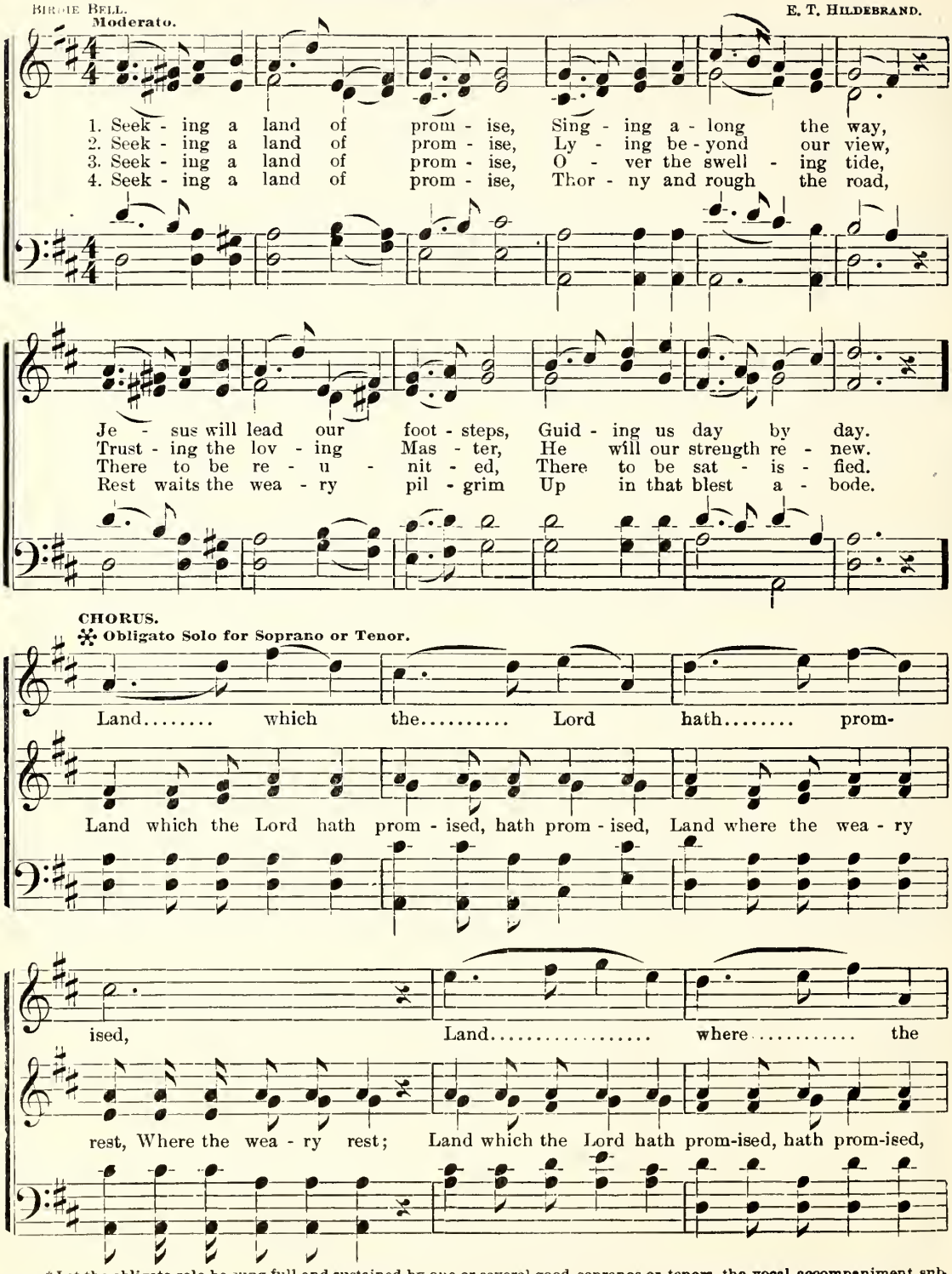
Used by permission of the author.


Hide..... me, oh, ... my Sav - - iour, hide,
All..... my trust..... on Thee..... is stayed,
Hide me, oh, my Sav - iour, hide, Hide me, oh, my Sav - iour, hide,
All my trust on Thee is stayed, All my trust on Thee is stayed,
Till..... the storm.... ..... of life..... is past,
All..... .... my help..... from Thee..... I bring;
Till the storm of life is past, Till the storm of life is past;
All my help from Thee I bring, All my help from Thee I bring;
Safe..... in - to..... the ha - - ven guide,
Cov - - er my..... de - fense - - less head
Safe in - to the ha - ven guide, Safe in - to the ha - ven guide,
Cov - er my de - fense - less head, Cov - er my de - fense - less head,
Oh,..... re - ceive..... my soul..... at last.
With..... the shad - - ow of..... Thy wing.
Oh, re - ceive my soul at last, Oh, re - ceive my soul at last.
With the shad - ow of Thy wing, With the shad - ow of Thy wing.

A LAND OF PROMISE.

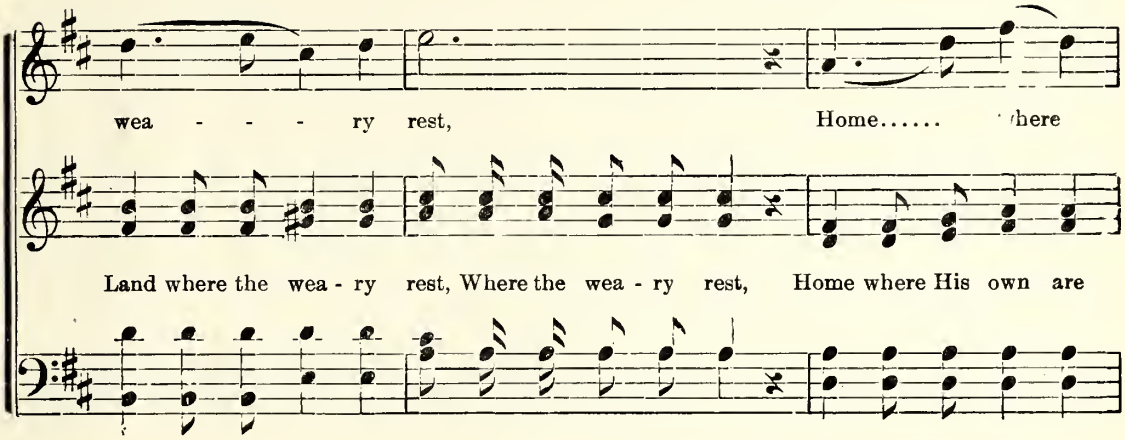
BIRDIE BELL.

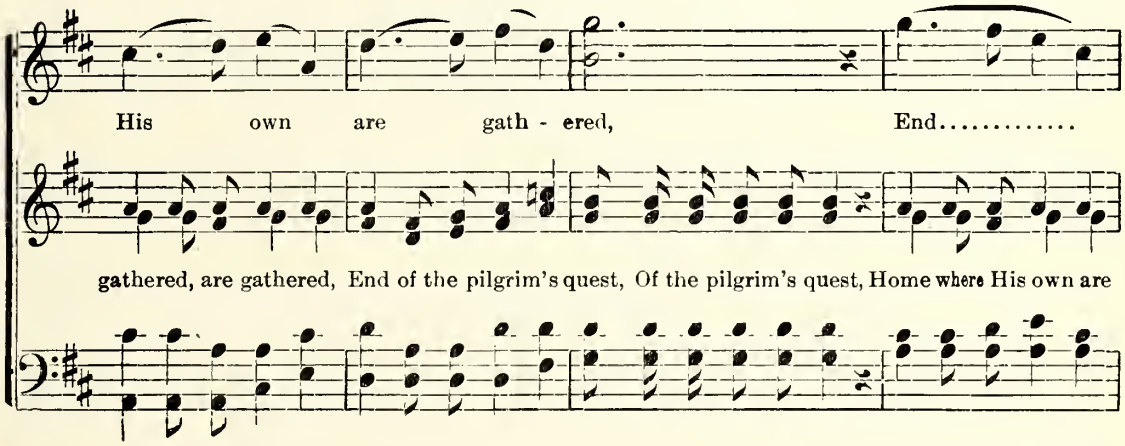
E. T. HILDEBRAND.

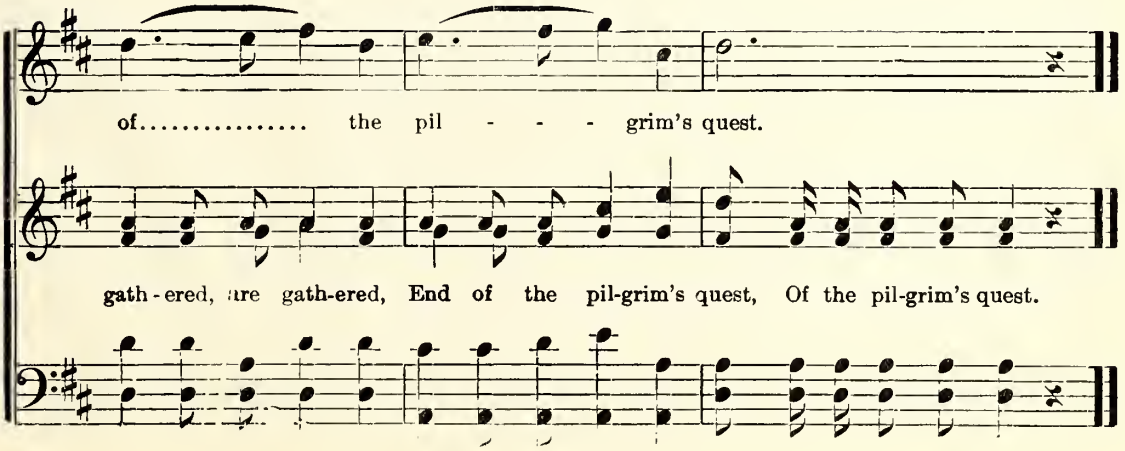


* Let the obligato solo be sung full and sustained by one or several good sopranos or tenors, the vocal accompaniment subdued but distinct. May be sung in D-flat.

Copyright, 1902, by E. T. Hildebrand.


wea - - - ry rest, Home..... where
Land where the wea - ry rest, Where the wea - ry rest, Home where His own are


His own are gath - ered, End.....
gathered, are gathered, End of the pilgrim's quest, Of the pilgrim's quest, Home where His own are


of..... the pil - - - grim's quest.
gath - ered, are gath-ered, End of the pil-grim's quest, Of the pil-grim's quest.

TAKE MY LIFE, AND LET IT BE.

F. R. Havergal. Ref. by B. B. B. B. B. Beall. By per.

1. Take my life, and let it be Con - se - crat - ed, Lord, to Thee;
2. Take my feet, and let them be Swift and beau - ti - ful for Thee;
3. Take my lips, and let them be Fill'd with mes - sa - ges for Thee;
4. Take my mo - ments, and my days, Let them flow in end - less praise;

Take my hands, and let them move At the im - pulse of Thy love.
Take my voice, and let me sing Al - ways, on - ly for my King.
Take my sil - ver and my gold, Not a mite would I with - hold.
Take my in - tel - lect, and use Ev - 'ry pow'r as Thou shalt choose.

REFRAIN.

Guide me by Thy Spir - it ev - 'ry day,..... Keep me
yes, ev - 'ry day,

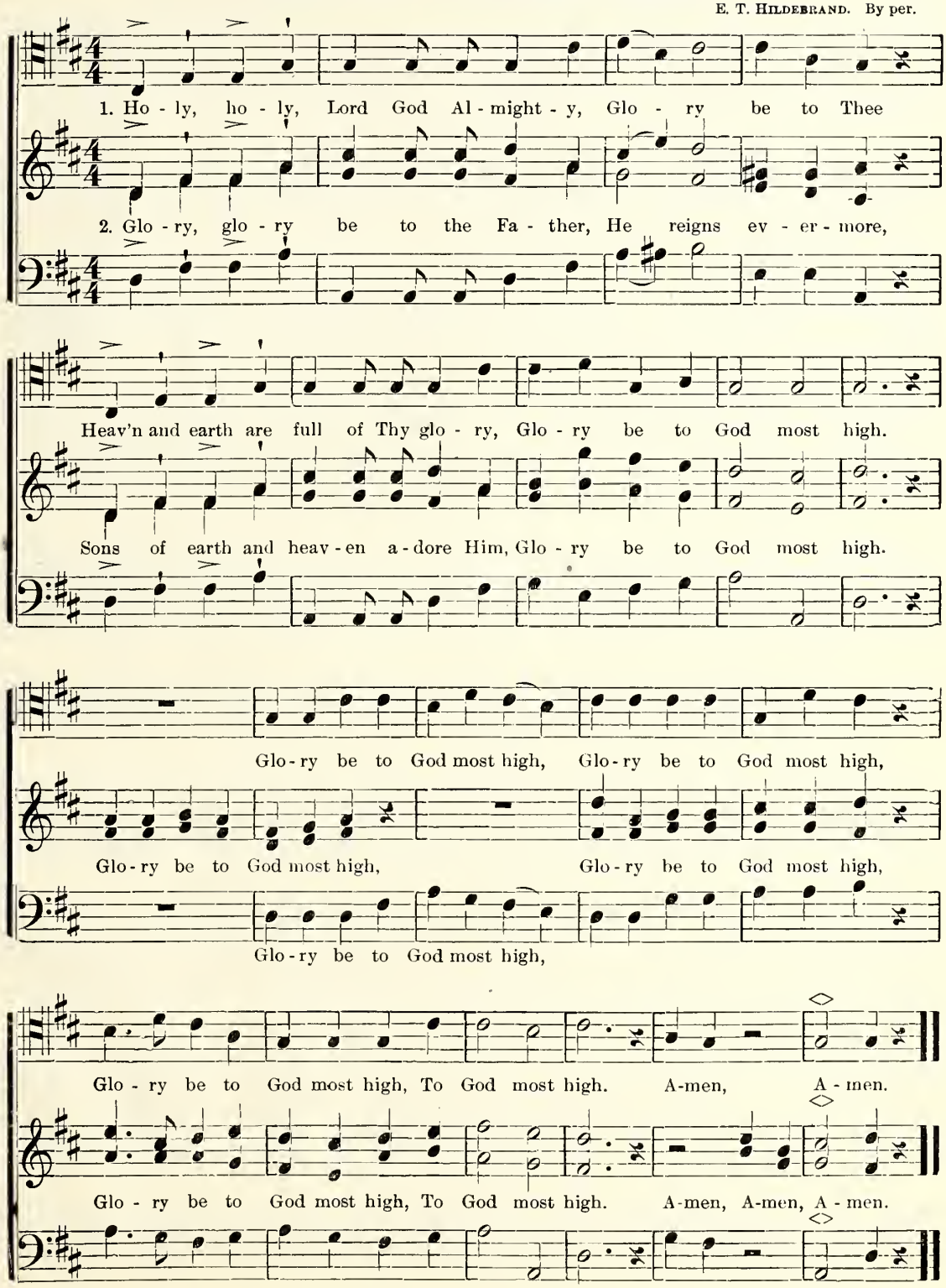
in the straight and nar - row way;..... ..... Liv - ing all for
the nar - row way;

Thee, I'll ev - er, ev - er be, March - ing on to vic - to - ry.

Copyright, 1900, by B. B. Beall.

GLORY BE TO GOD MOST HIGH.

E. T. Hildebrand. By per.



HOW EXCELLENT IS THY LOVING KINDNESS.

WILL H. RUEBUSH.

How ex - cel - lent, how ex - cel - lent is Thy lov - ing kind - ness, How

ex - cel - lent, How ex - cel - lent is Thy lov - ing kind - ness,

There - fore the chil - dren of men,..... There - fore the chil-dren of
There - fore the chil-dren of men, There - fore the

men put their trust,..... put their trust..... Un - der the
chil-dren of men put their trust, put their trust

shad - ow of Thy wings, They shall be a - bun-dant-ly sat - is - fied,
They shall be sat - is - fied,

Used by permission of author.

They shall be a-bund-ant-ly sat - is - fied, They shall be
They shall be sat - is - fied, They shall be a - bund-ant - ly

sat - is - fied with the full - ness of Thy house, For with Thee is the

foun - tain of life, For with Thee is the foun - tain of life,

For with Thee is the fountain of life, In Thy light shall we see light,

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, a - men.

BLESSED IS THE PEOPLE.

E. T. Hildebrand.

Bless - ed is the peo - ple that know the joy - ful sound, Bless - ed is the

peo - ple that know the joy - ful sound; Bless - ed is the peo - ple, Bless - ed is the

f *mf*

Rall. Fine.

peo-ple, Bless - ed is the peo-ple that know the joy-ful sound. They shall walk,
They shall walk,

p

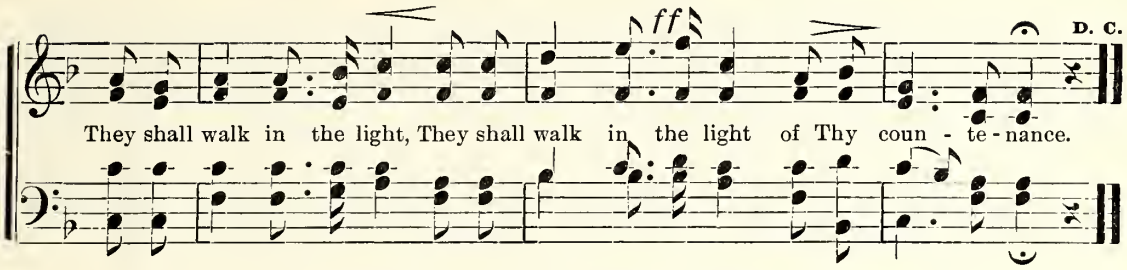
m *f* *m*

O Lord, in the light of Thy coun - te-nance, They shall walk,
O Lord, They shall walk,

Cres.

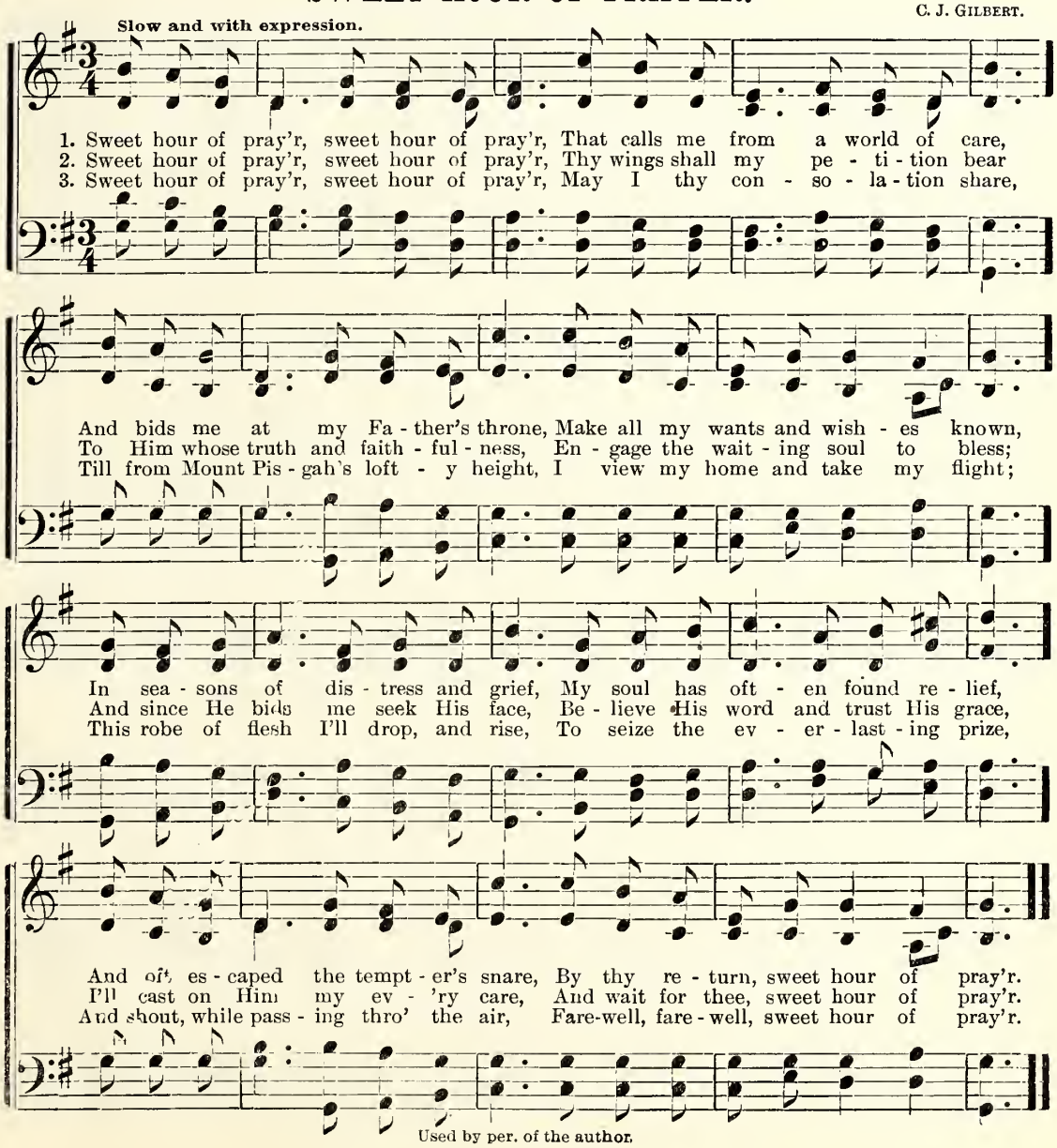
O Lord, in the light of Thy coun - te-nance, They shall walk in the light,
O Lord,

By per. of E. T. Hildebrand, Bridgewater, Va.



SWEET HOUR OF PRAYER.

C. J. GILBERT.



Used by per. of the author.

O COULD I SPEAK THE MATCHLESS WORTH.

Met. ♩ = 84. W. T. Giffe.

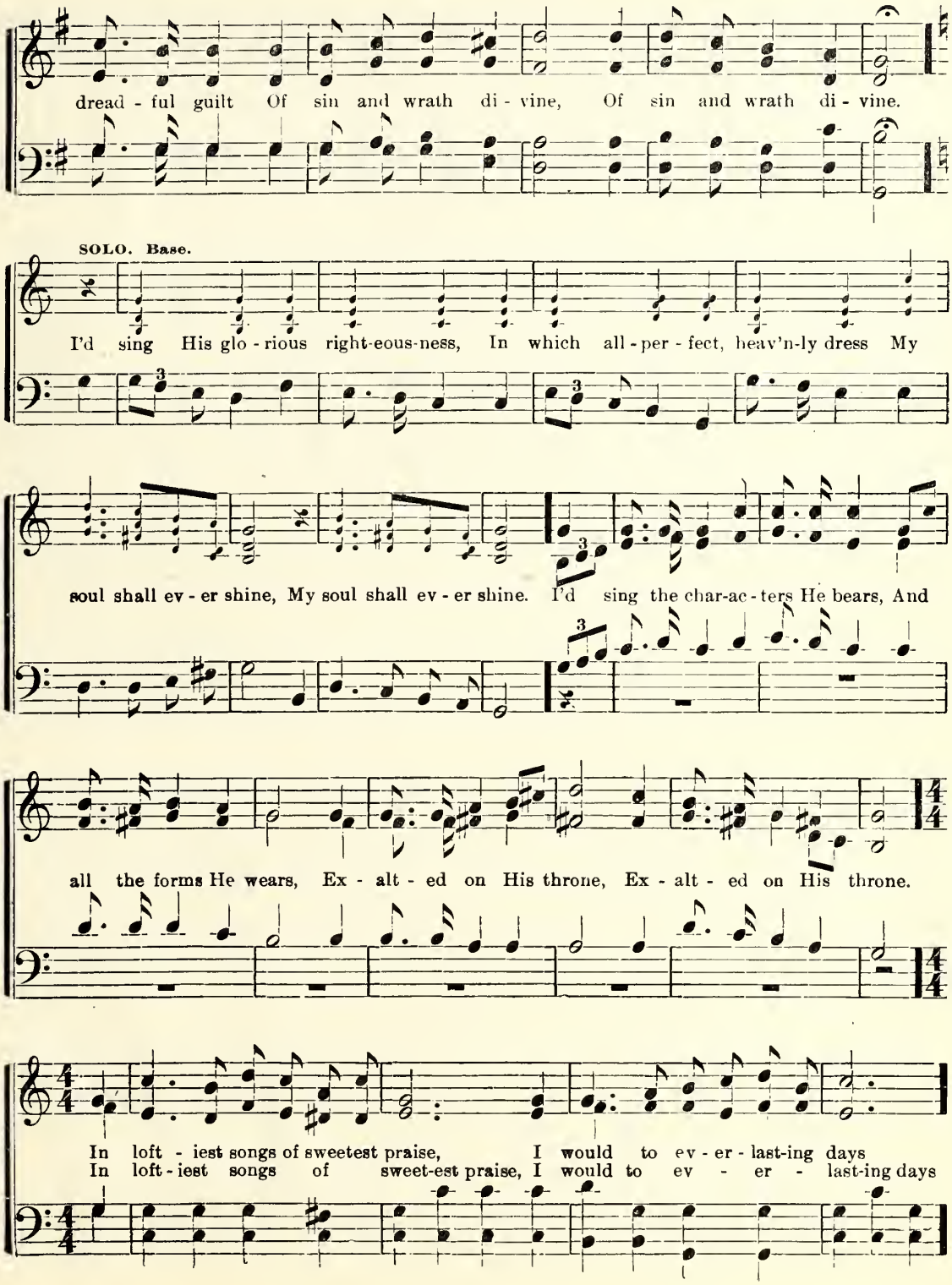
Moderato. Alto prominent.

O could I speak the match-less worth, O could I sound the glo - ries forth, Which in my Sav - iour shine, Which in my Sav - iour shine. I'd soar and touch the heav'n-ly strings, And vie with Ga - briel while he sings In notes al - most di - vine, In notes al - most di - vine.

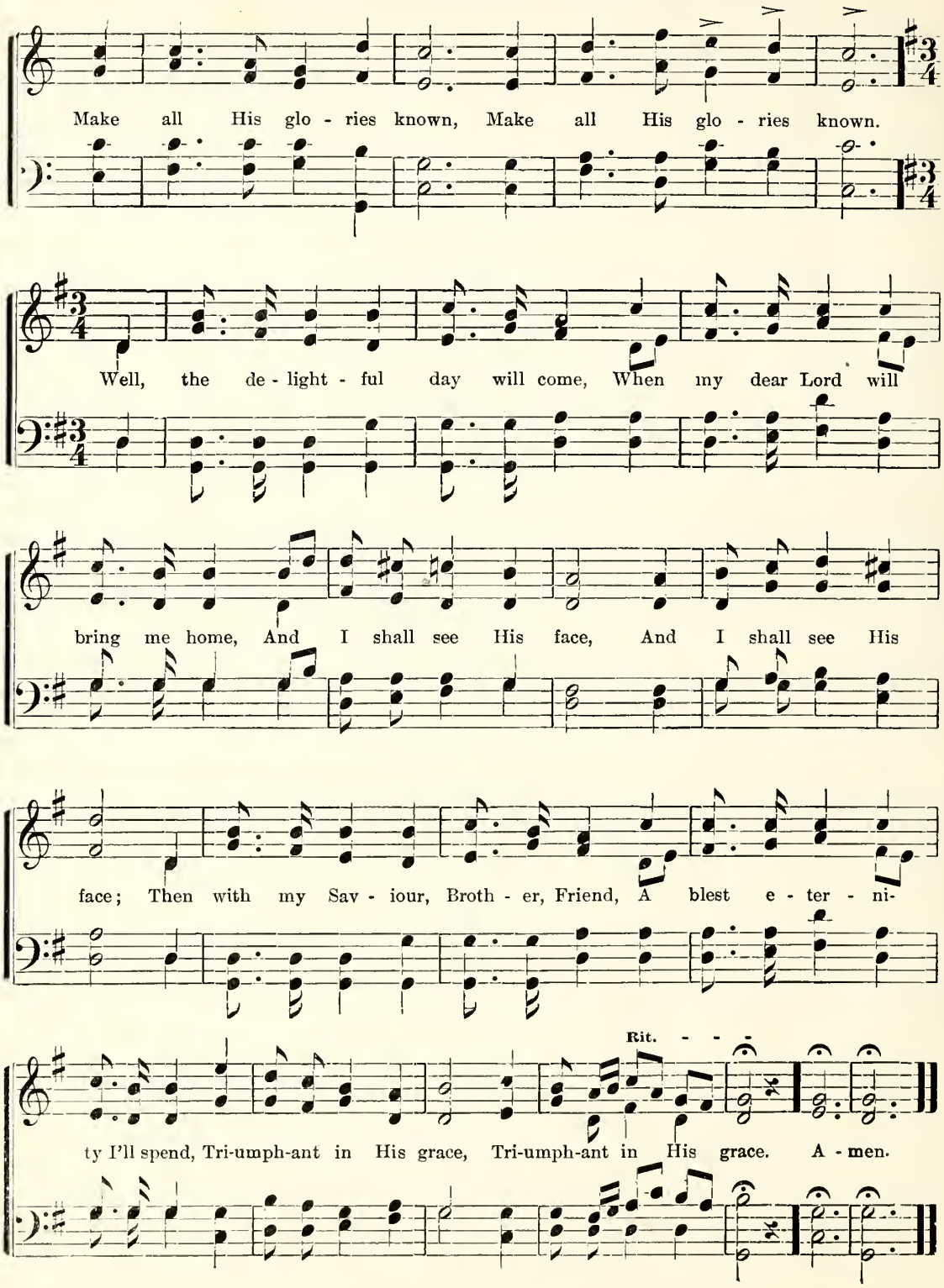
I'd soar and touch the heav'n - ly strings, And vie with Ga - briel while he sings In notes..... al - most di - vine,

I'd sing the pre - cious blood He spilt, My ran - som from the

Copyright, 1898, by The Home Music Co. Used by per.


dread - ful guilt Of sin and wrath di - vine, Of sin and wrath di - vine.
SOLO. Base.
I'd sing His glo - rious right-eous-ness, In which all - per - fect, heav'n-ly dress My
soul shall ev - er shine, My soul shall ev - er shine. I'd sing the char-ac - ters He bears, And
all the forms He wears, Ex - alt - ed on His throne, Ex - alt - ed on His throne.
In loft - iest songs of sweetest praise, I would to ev - er - last-ing days
In loft - iest songs of sweet-est praise, I would to ev - er - last-ing days

O Could I Speak the Matchless Worth. Concluded.



HARK! THE SONG OF JUBILEE.

A. J. SHOWALTER.

Allegretto.

Hark the song! Hark the song! Hark the song of ju - bi - lee! Hark the

Hark the song! Hark the song! Hark the song of ju - bi - lee!

song! Hark the song! Hark the song of ju - bi - lee! Hark the

Hark the song! Hark the song! Hark the song of ju - bi - lee!

song..... of ju - bi - lee! Loud as might - y thun-ders roar, Or the

Hark the song of ju - bi - lee! Hark the song! Loud as might-y thun-ders, thunders roar,

full - - ness of the sea, When it breaks up - on the shore.

Or the full - ness of the sea, of the sea, When it breaks up - on the shore.

Used by per. of A. J. Showalter, owner of the copyright.

Hark! the Song of Jubilee. Continued.

Allegro.

See Je - ho-vah's banners furled, ... Now the kingdoms of this world
He shall reign from pole to pole, ... He shall reign, when, like a scroll,

See Je-ho-vah's banners furled, Sheathed His sword, He speaks, 'tis done; Now the kingdoms of this world
He shall reign from pole to pole With supreme, un-bound-ed sway; He shall reign, when, like a scroll,

Rit.

.... Are the king-doms of His Son, Son.
.... Yon - der heav'ns have pass'd a - way, way.

Are the kingdoms of His Son, Are the king-doms of His Son, Son.
Yonder heav'ns have pass'd a - way, Yon - der heav'ns have pass'd a - way, way.

A tempo.

Hark the song..... of ju - bi - lee! Loud as might - y thunders roar,

Hark the song of ju - bi-lee! Hark the song! Loud as mighty thunders roar, thunders roar,

Or the full - - ness of the sea, When it breaks up-on the shore.

Or the full-ness of the sea, of the sea, When it breaks up-on the shore.

Hark! the Song of Jubilee. Concluded.

Presto.

Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah, A-men, Hal-le-lu-jah! Hal-le-

Hal-le-lu-jah! Hark the song! Hal-le-lu-jah, A-men, Hark the song! Hal-le-lu-jah!

lu-jah! Hal-le-lu-jah, A-men, A-men, A-men, A-men, A-men!

Hark the song! Hal-le-lu-jah, A-men, Hark the song! A-men, A-men, A-men, A-men!

HILDEBRAND. S. M.

A. S. K. ALDINE S. KIEFFER.

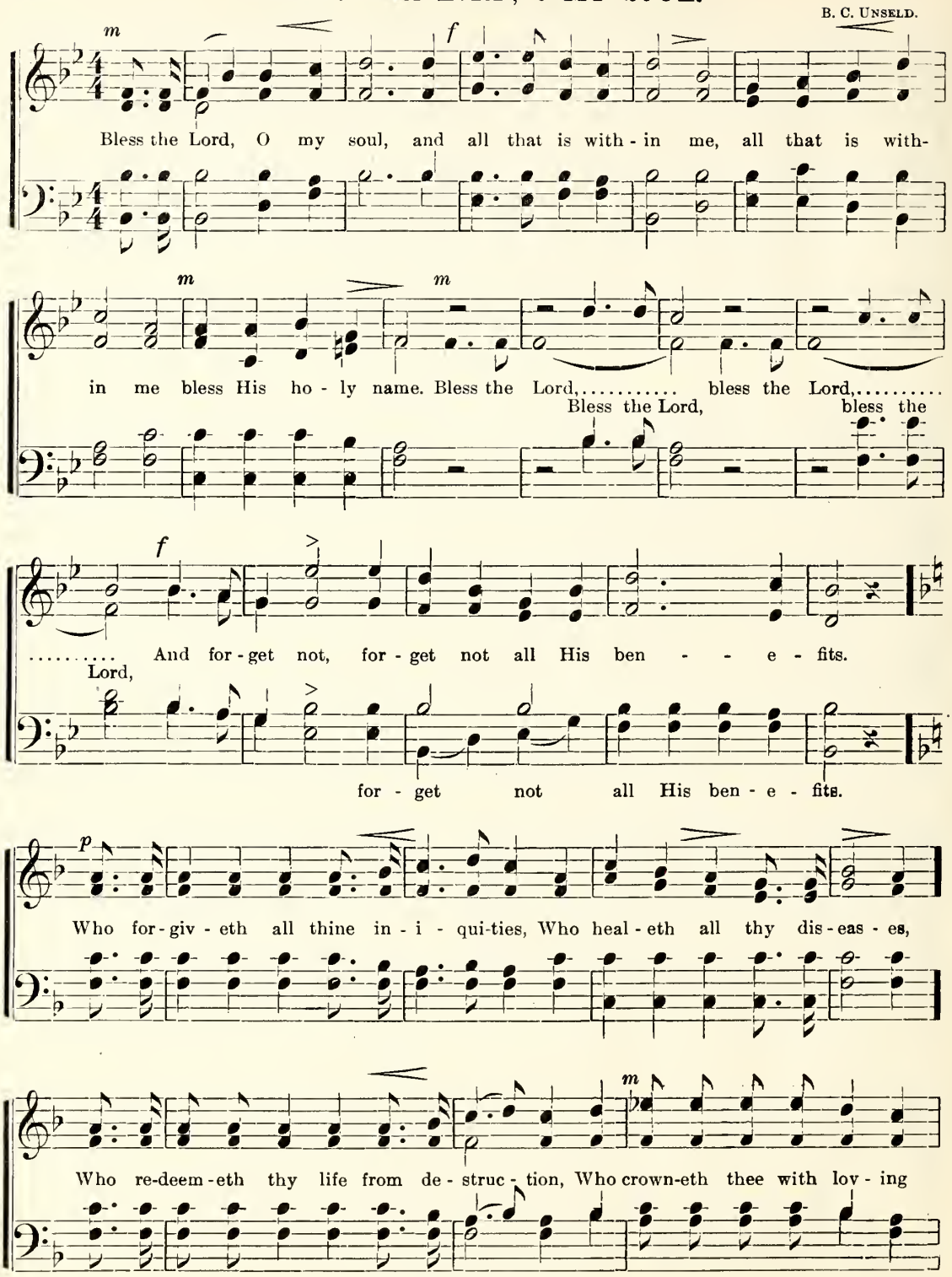
1. There is a clime of bliss, Be-yond earth's time-worn shore.
2. That bless-ed land of light For-ev-er stands se-cure;
3. I long for that blest land, The saint's e-ter-nal home,

Where wea-ry hearts will find a rest, To sor-row nev-er more.
While end-less a-ges on-ward roll, It still will safe en-dure.
Where I may bathe my soul in bliss, No more, no more to roam.

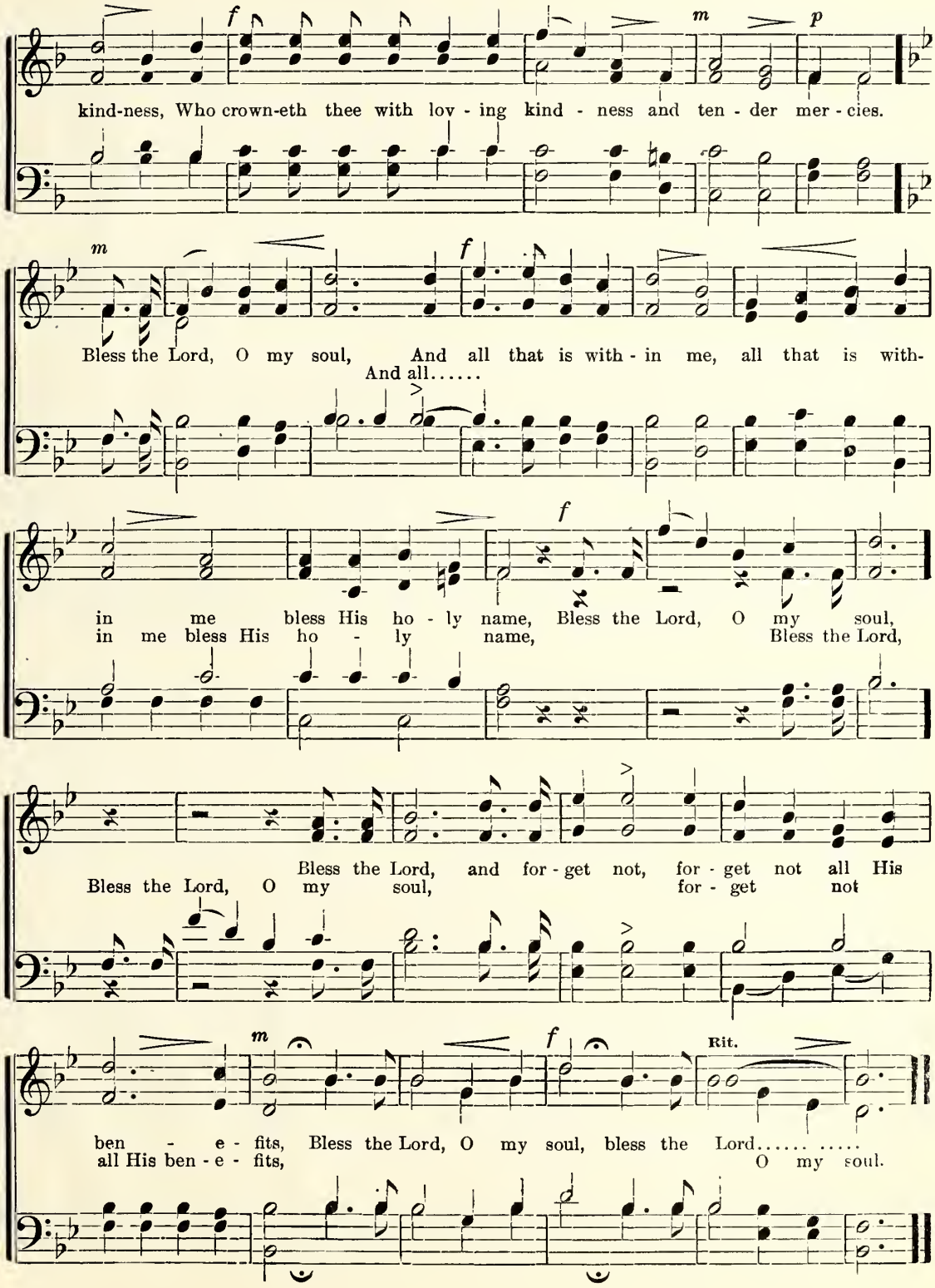
By per. of E. T. H.

BLESS THE LORD, O MY SOUL.

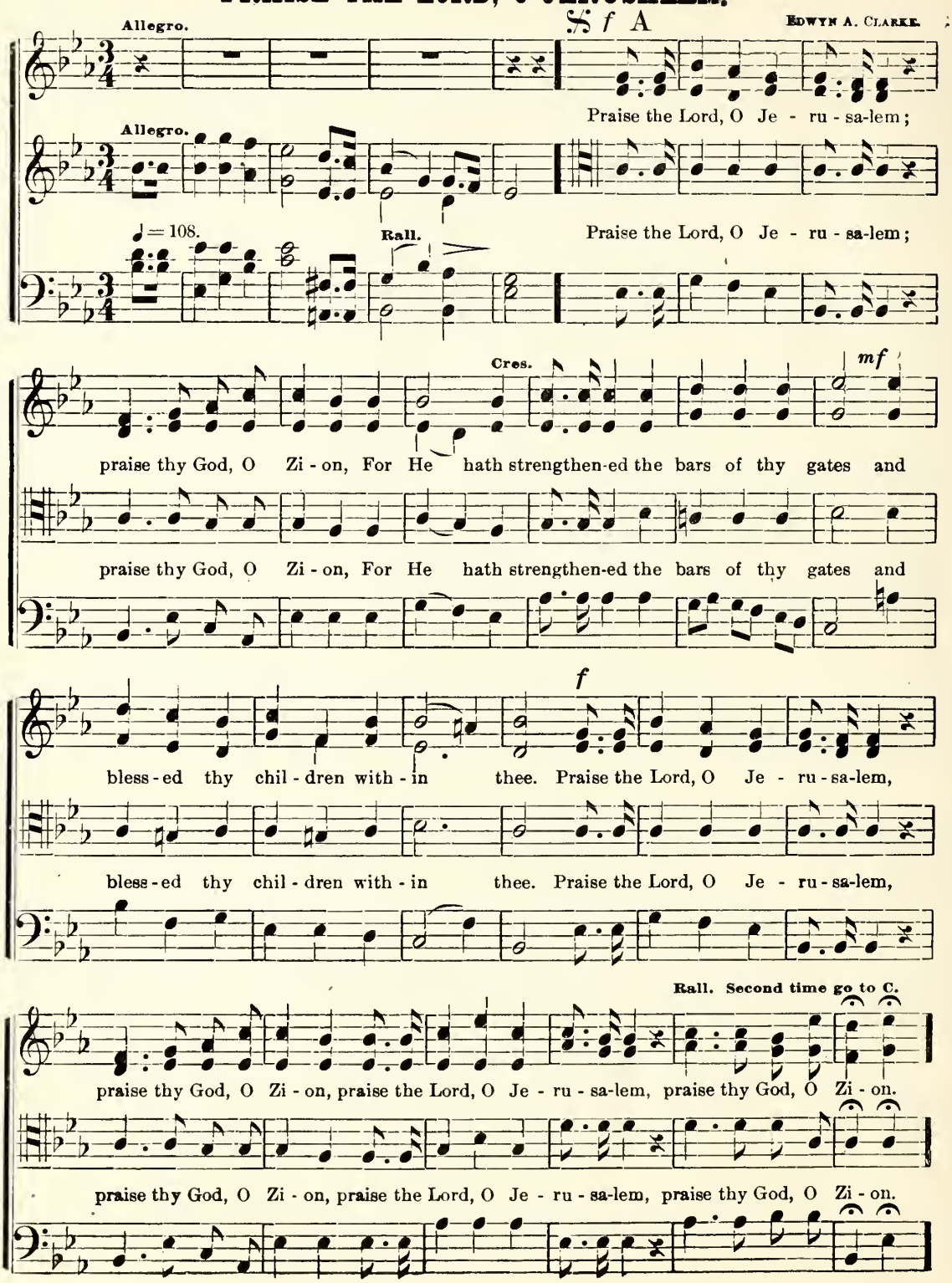
B. C. Unseld.

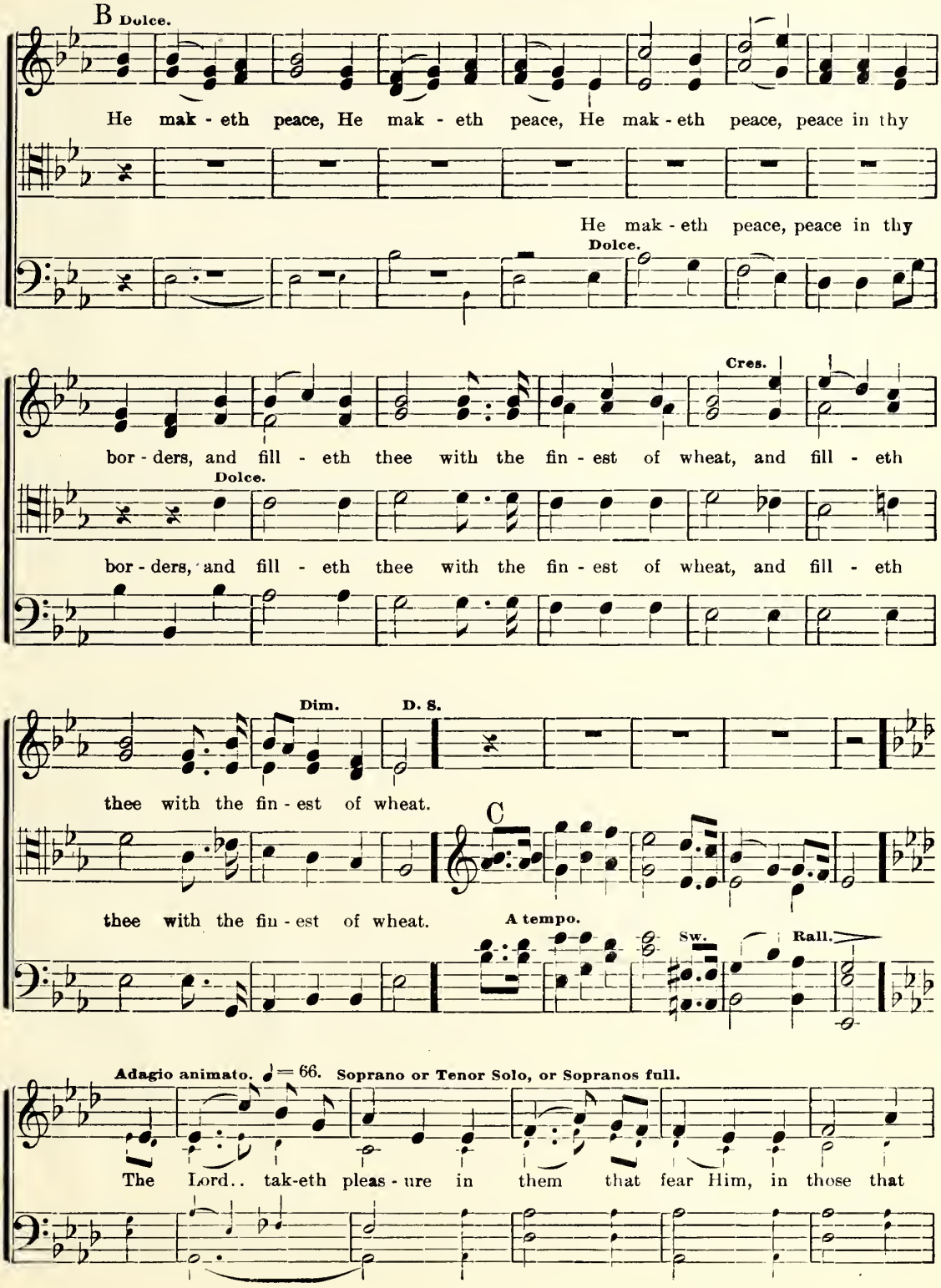


Copyright, 1895, by Fillmore Bros.

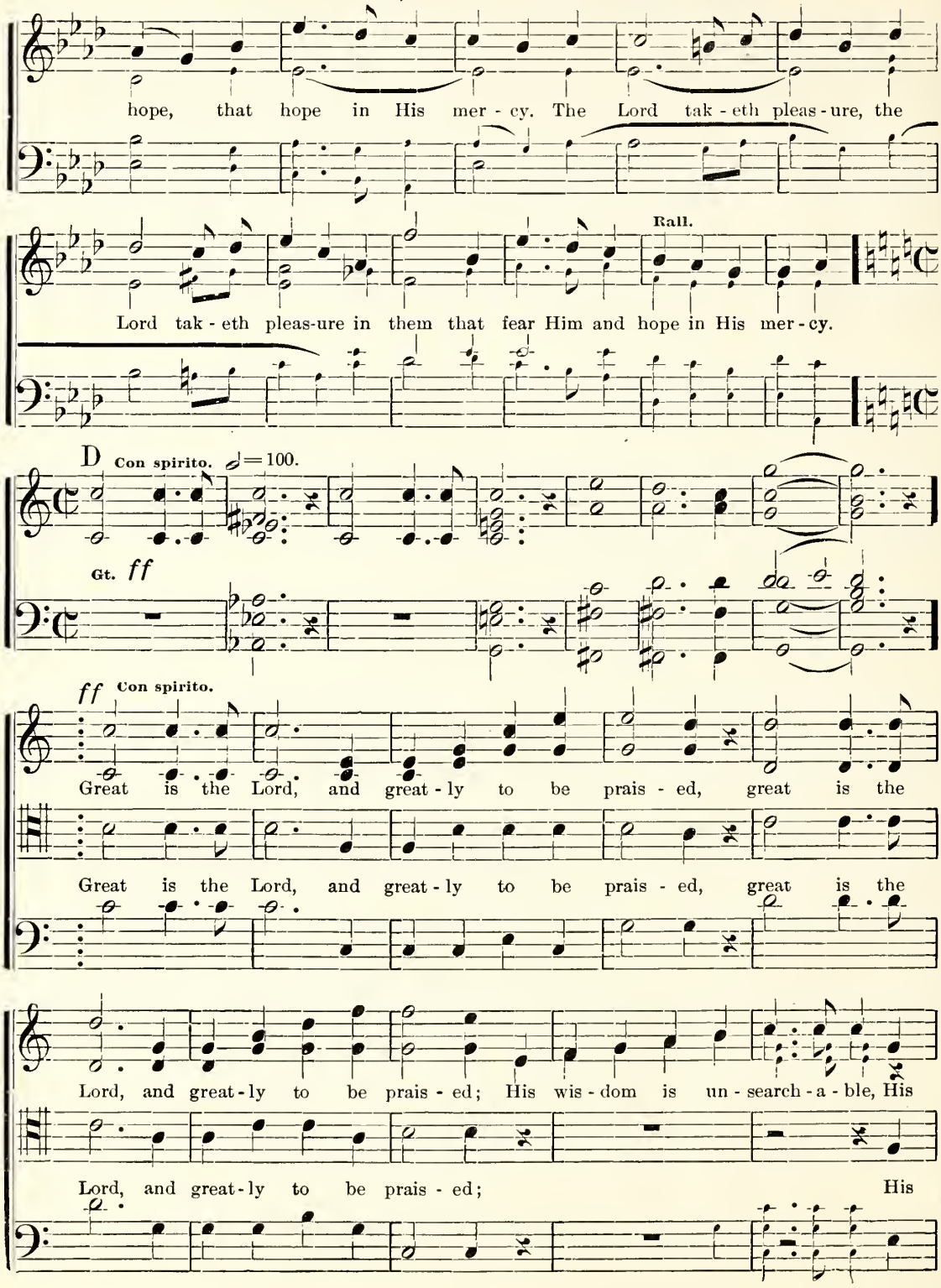

f
m
p
kind-ness, Who crown-eth thee with lov - ing kind - ness and ten - der mer - cies.
m
f
Bless the Lord, O my soul, And all that is with - in me, all that is with-
And all.....
f
in me bless His ho - ly name, Bless the Lord, O my soul,
in me bless His ho - ly name, Bless the Lord,
Bless the Lord, and for - get not, for - get not all His
Bless the Lord, O my soul, for - get not
m
f
Rit.
ben - e - fits, Bless the Lord, O my soul, bless the Lord..... .....
all His ben - e - fits, O my soul.

PRAISE THE LORD, O JERUSALEM.




B Dolce.
He mak - eth peace, He mak - eth peace, He mak - eth peace, peace in thy
He mak - eth peace, peace in thy
Dolce.
Cres.
bor - ders, and fill - eth thee with the fin - est of wheat, and fill - eth
Dolce.
bor - ders, and fill - eth thee with the fin - est of wheat, and fill - eth
Dim.
D. S.
thee with the fin - est of wheat.
C
thee with the fin - est of wheat.
A tempo.
Sw.
Rall.
Adagio animato. ♩ = 66.
Soprano or Tenor Solo, or Sopranos full.
The Lord.. tak-eth pleas - ure in them that fear Him, in those that

Praise the Lord, O Jerusalem. Continued.



wis - dom is un - search - a - ble. Great is the Lord, great is the

wis - dom is un - search - a - ble. Great is the Lord, great is the

Lord, His wis - dom is un - search - a - ble. A - MEN.

Lord, His wis - dom is un - search - a - ble. A - MEN.

ALL FOR JESUS.

STAINER.

Slow.

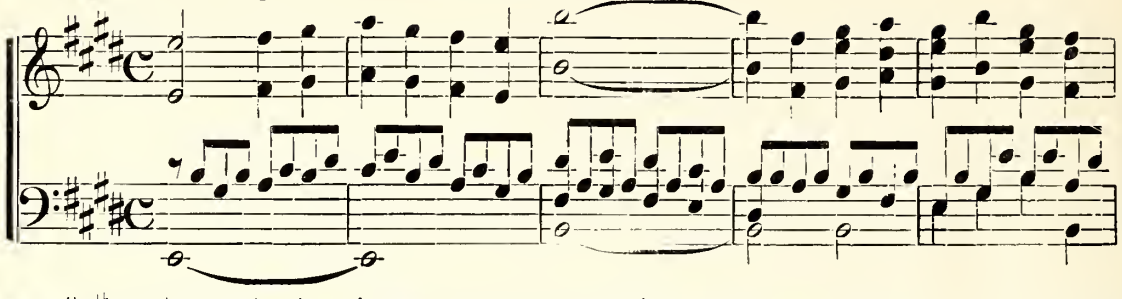
1. All for Je - sus— all for Je - sus, This our song shall ev - er be;
2. All for Je - sus— Thou wilt give us Strength to serve Thee, hour by hour;
3. All for Je - sus— all for Je - sus, This the Church's song must be;

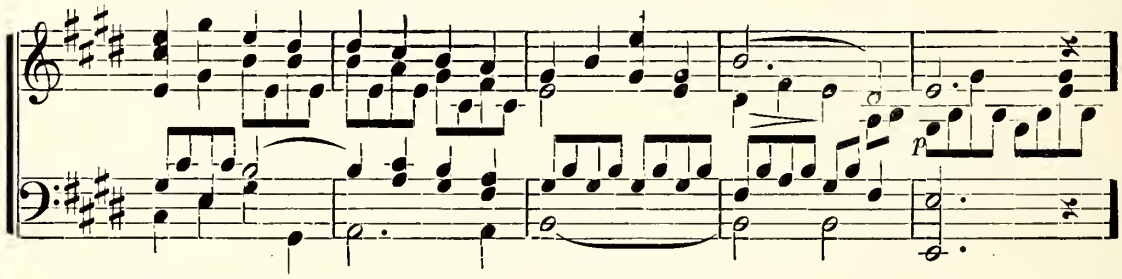
For we have no hope, nor Sav - iour, If we have not hope in Thee.
None can move us from Thy pres - ence, While we trust Thy love and power.
Till, at last, her sons are gath - ered, One in love and one in Thee.

LOVELY APPEAR.

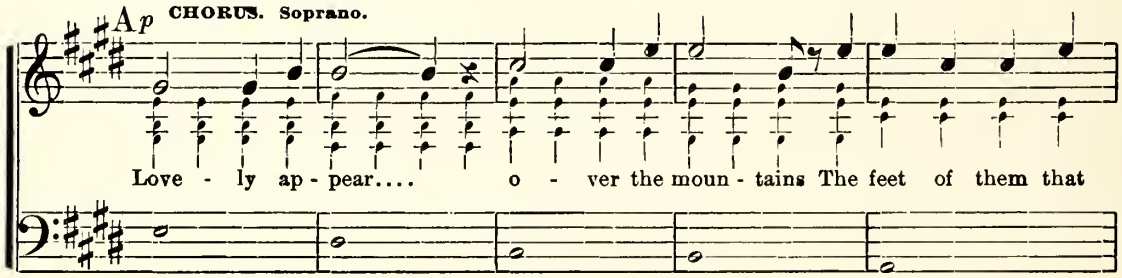
Moderato. Met. ♩ = 84.

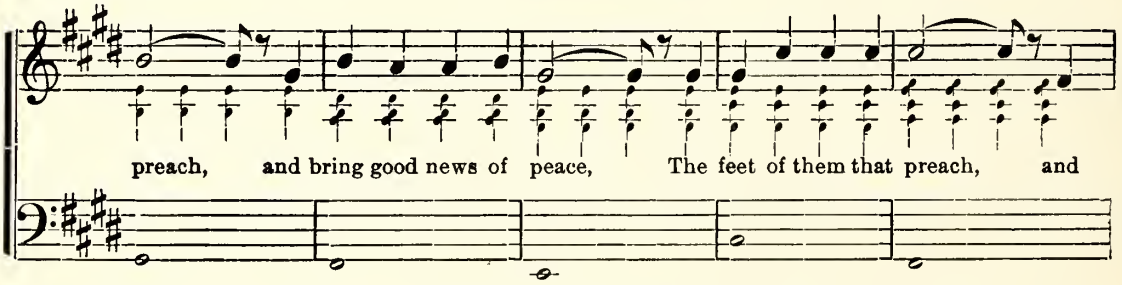
GOUNOD.



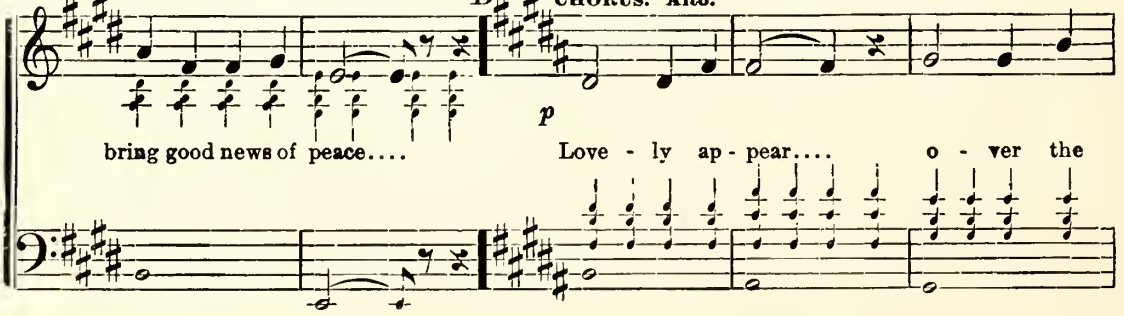


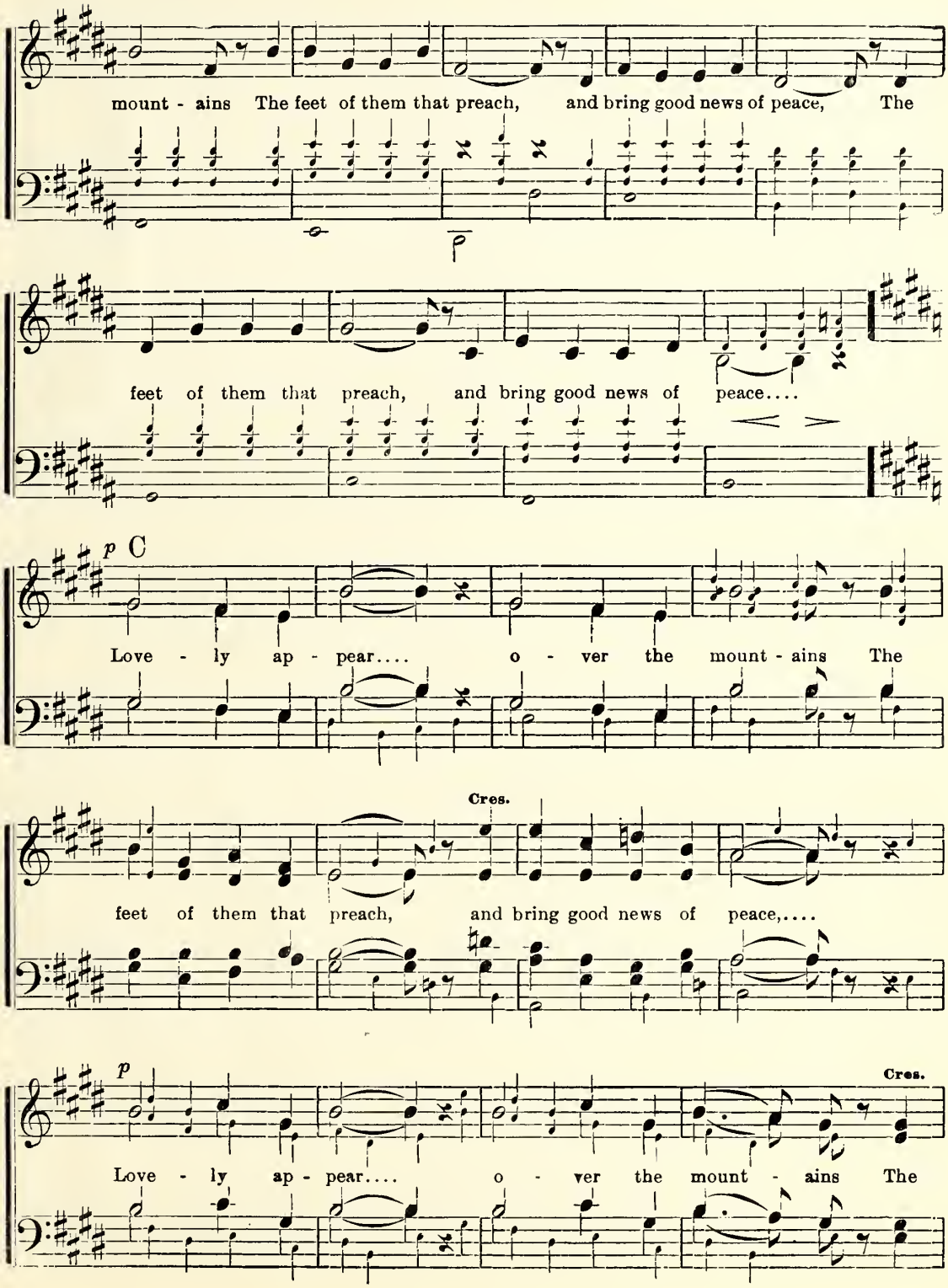
A *p* CHORUS. Soprano.





B CHORUS. Alto.




mount - ains The feet of them that preach, and bring good news of peace, The
feet of them that preach, and bring good news of peace....
p C
Love - ly ap - pear.... o - ver the mount - ains The
Cres.
feet of them that preach, and bring good news of peace,....
p
Cres.
Love - ly ap - pear.... o - ver the mount - ains The

Lovely Appear. Continued.

Play prelude for interlude, beginning here.

Interlude ten measures.

Dim. *p*

feet of them that preach, and bring good news of peace.

p **CHORUS.**

Love - ly ap - pear ..... o - ver the mount - ains The

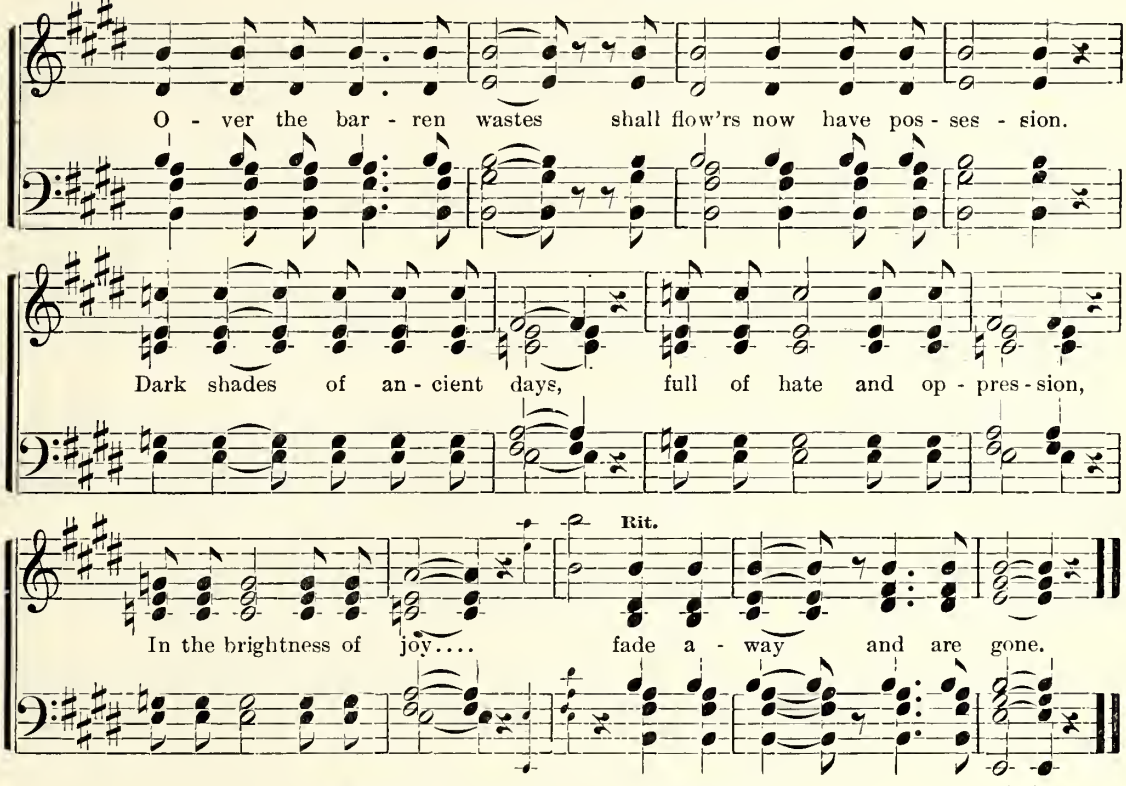
feet of them that preach, and bring good news of peace, the

feet of them that preach, and bring good news of peace.

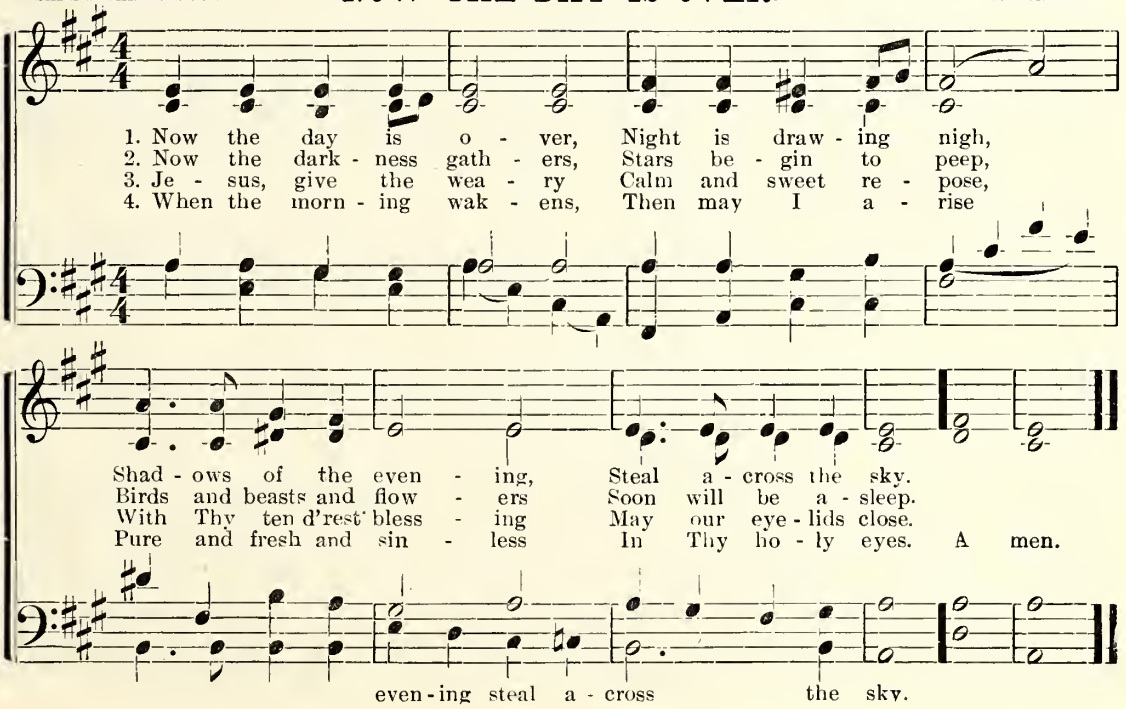
G

Ye mount - ains, ye per - pet - u - al hills, bow ye down.

p

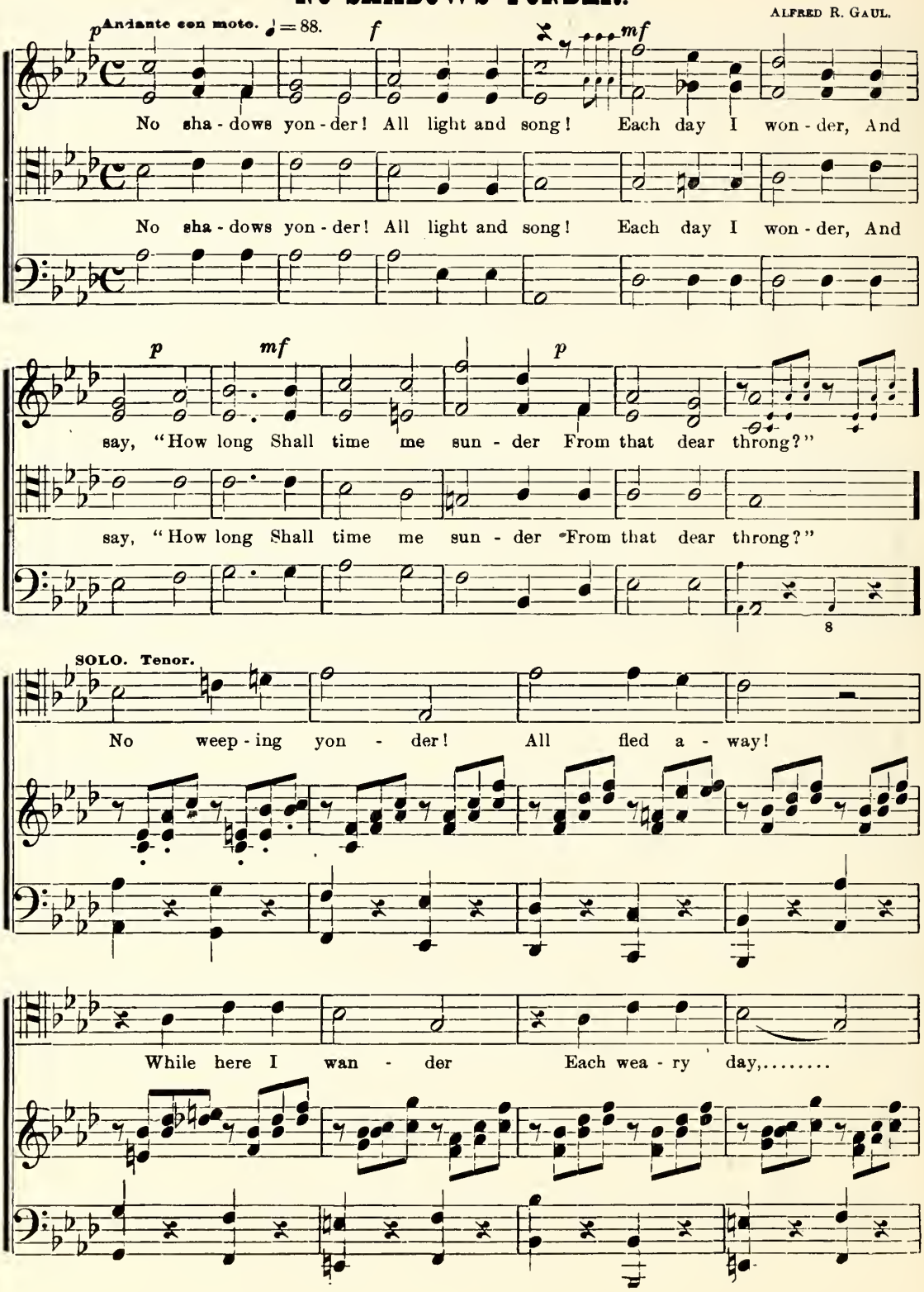


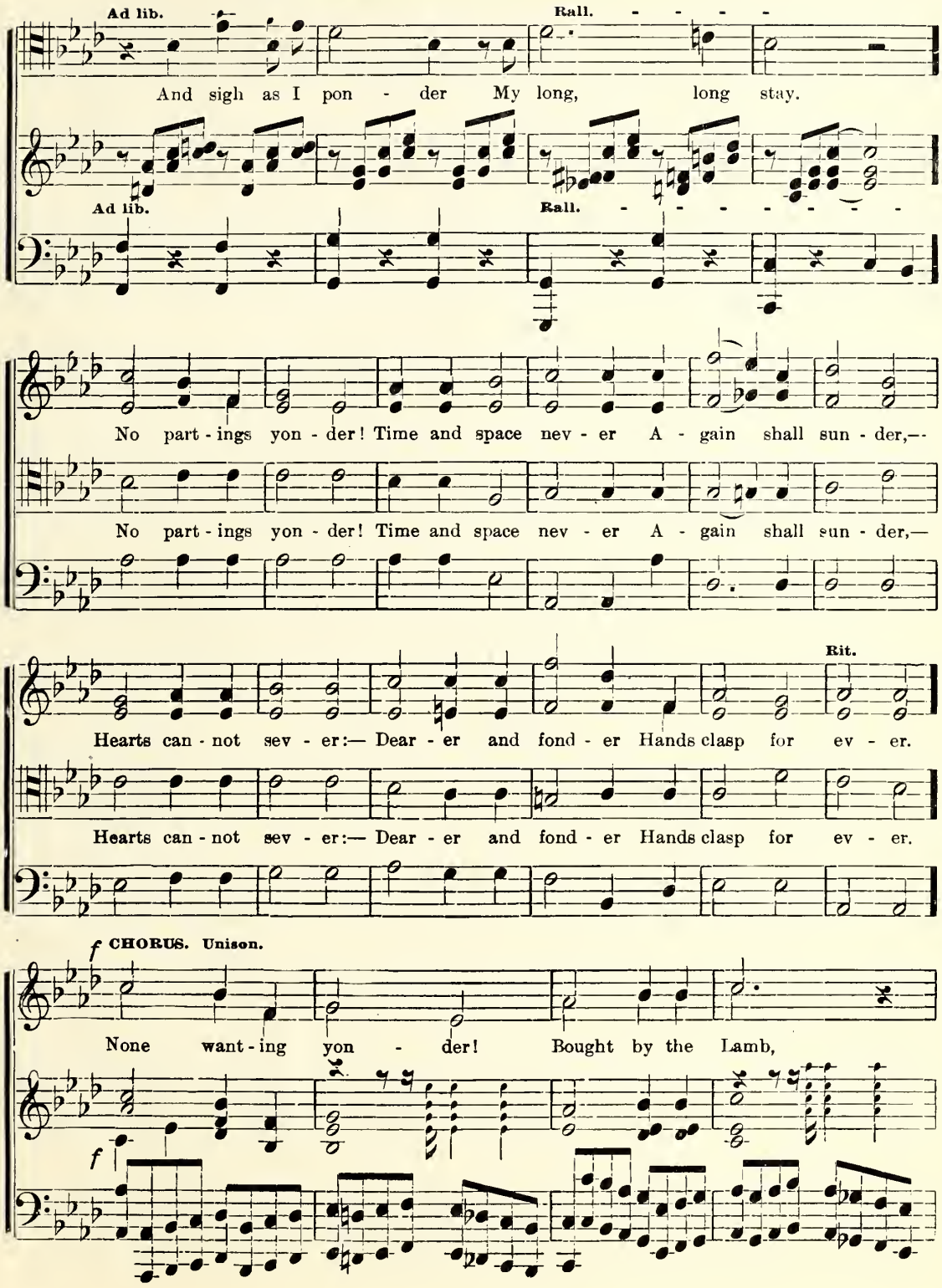
SABINE BARING-GOULD. **NOW THE DAY IS OVER.** J. BARNBY.



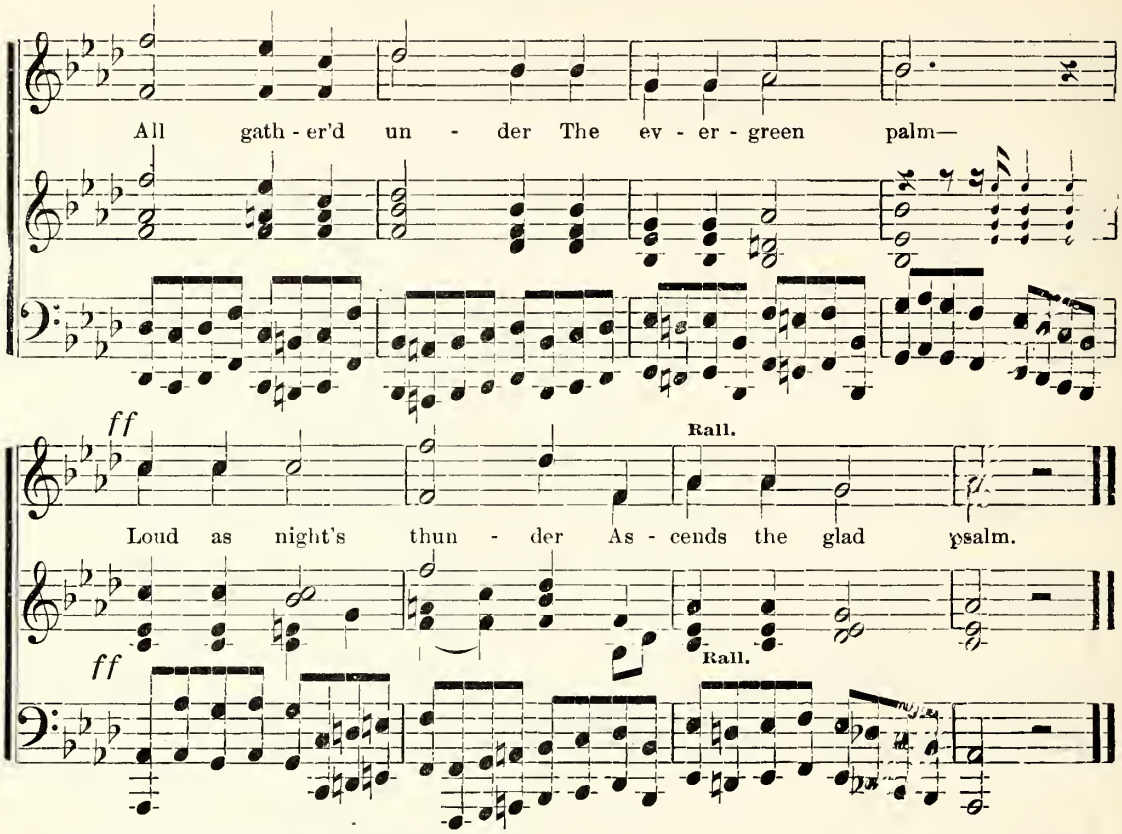
NO SHADOWS YONDER.

ALFRED R. GAUL.



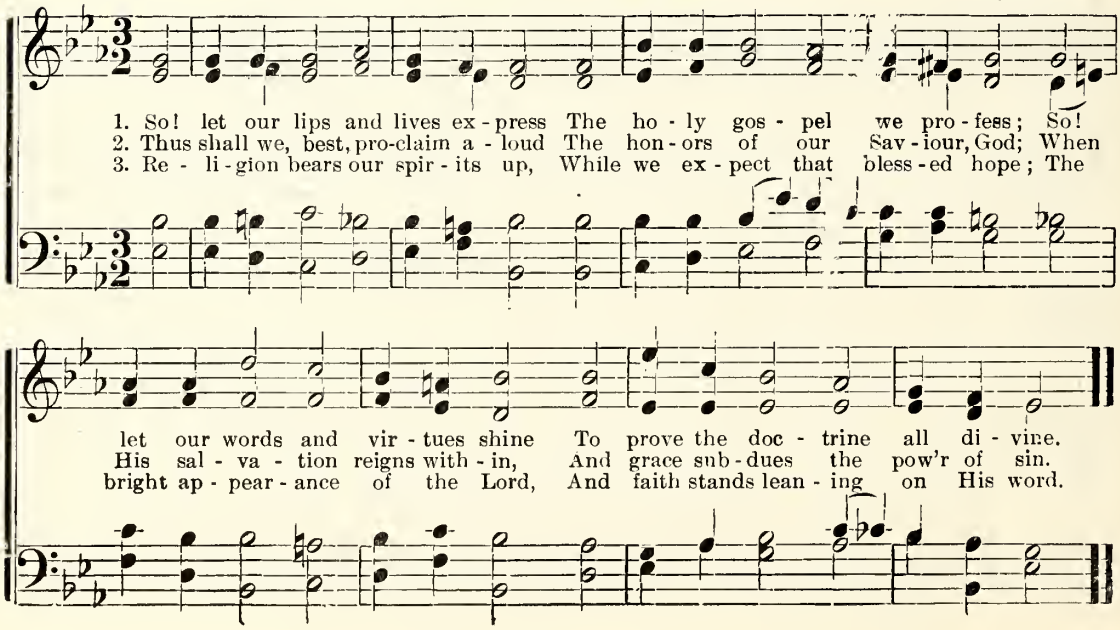

Ad lib.
Rall.
And sigh as I pon - der My long, long stay.
Ad lib.
Rall.
No part - ings yon - der! Time and space nev - er A - gain shall sun - der,—
No part - ings yon - der! Time and space nev - er A - gain shall sun - der,—
Rit.
Hearts can - not sev - er:— Dear - er and fond - er Hands clasp for ev - er.
Hearts can - not sev - er:— Dear - er and fond - er Hands clasp for ev - er.
f CHORUS. Unison.
None want - ing yon - der! Bought by the Lamb,
f

No Shadows Yonder. Concluded.



UNSELD. L. M.

S. W. Beazley.



PRAISE YE JEHOVAH. Anthem.

H. R. PALMER.

Met. ♩ = 108.

Praise ye Je - ho-vah, Sing, all ye peo-ple, Sing and be joyful, all ye lands of the earth.

Praise ye Je - ho-vah, Sing, all ye peo-ple, Sing and be joyful, all ye lands of the earth.

Base Solo. ★

Praise ye the Lord.... and be ye joy - ful in Him, all ye peo - ple; Serve Him with

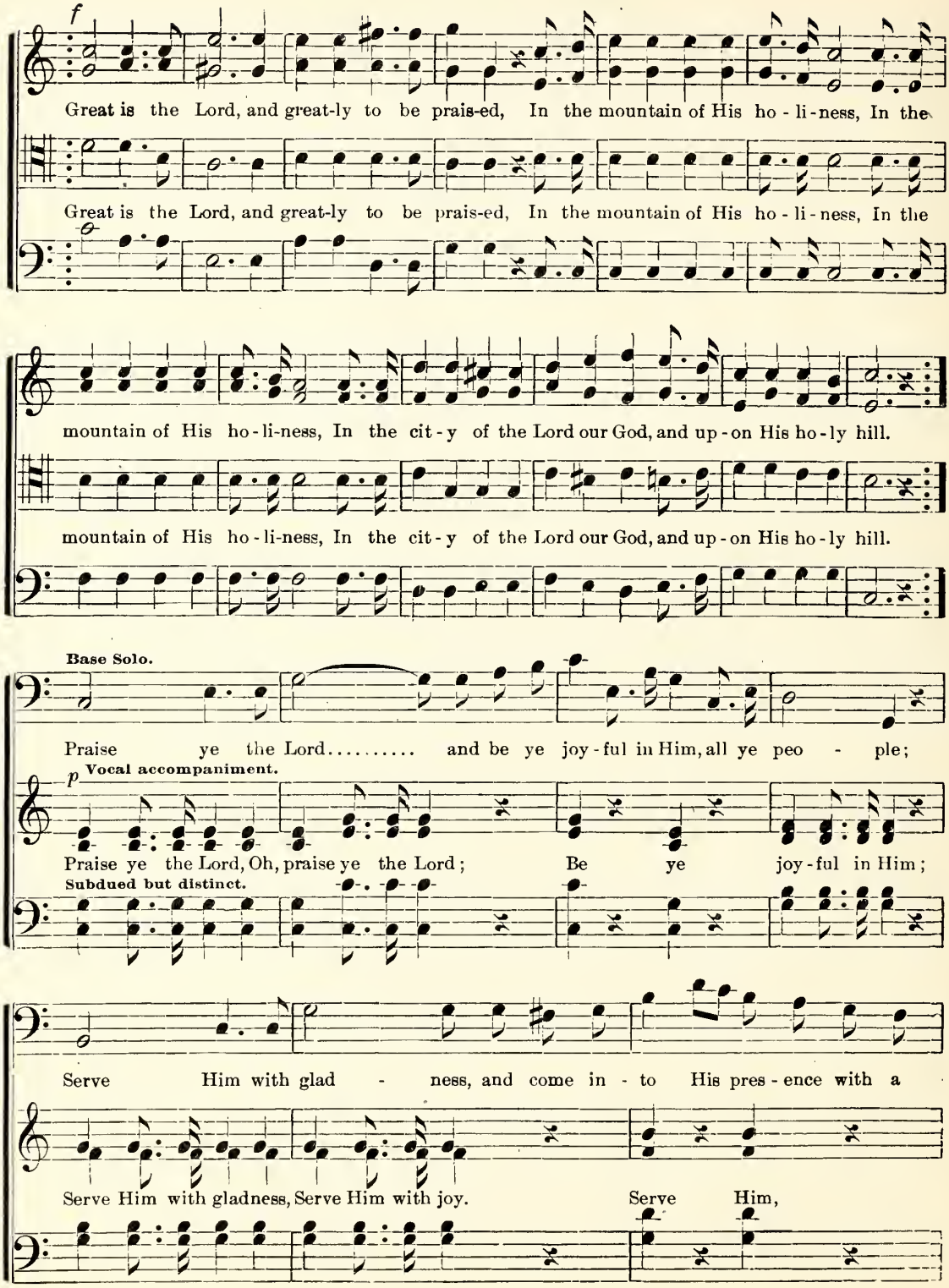
glad - ness, and come in-to His presence with a song. Sing un - to Him..... Oh, sing a-

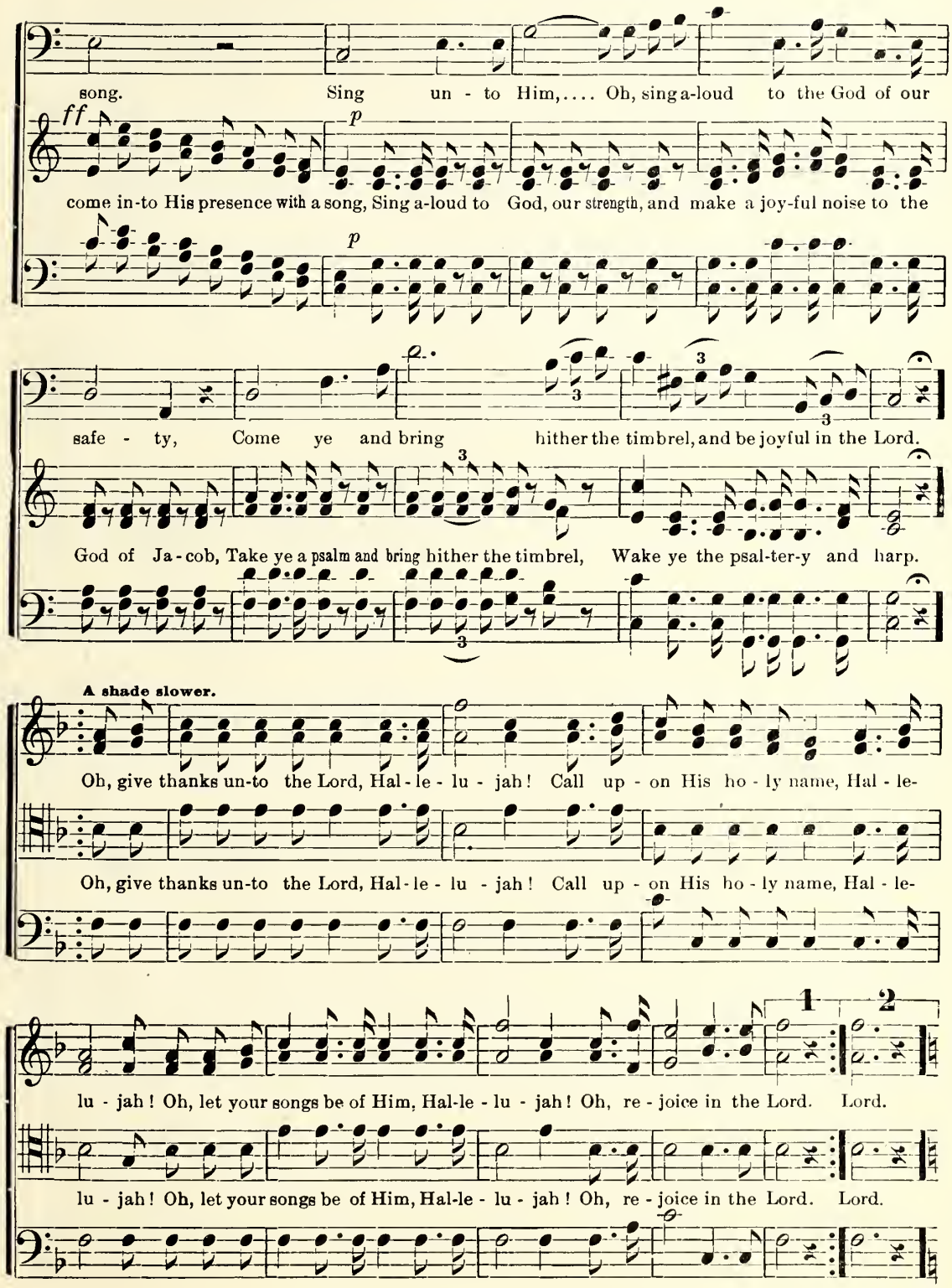
loud to the God of our safe - ty; Come ye and bring hither the timbrel and be joyful in the Lord.

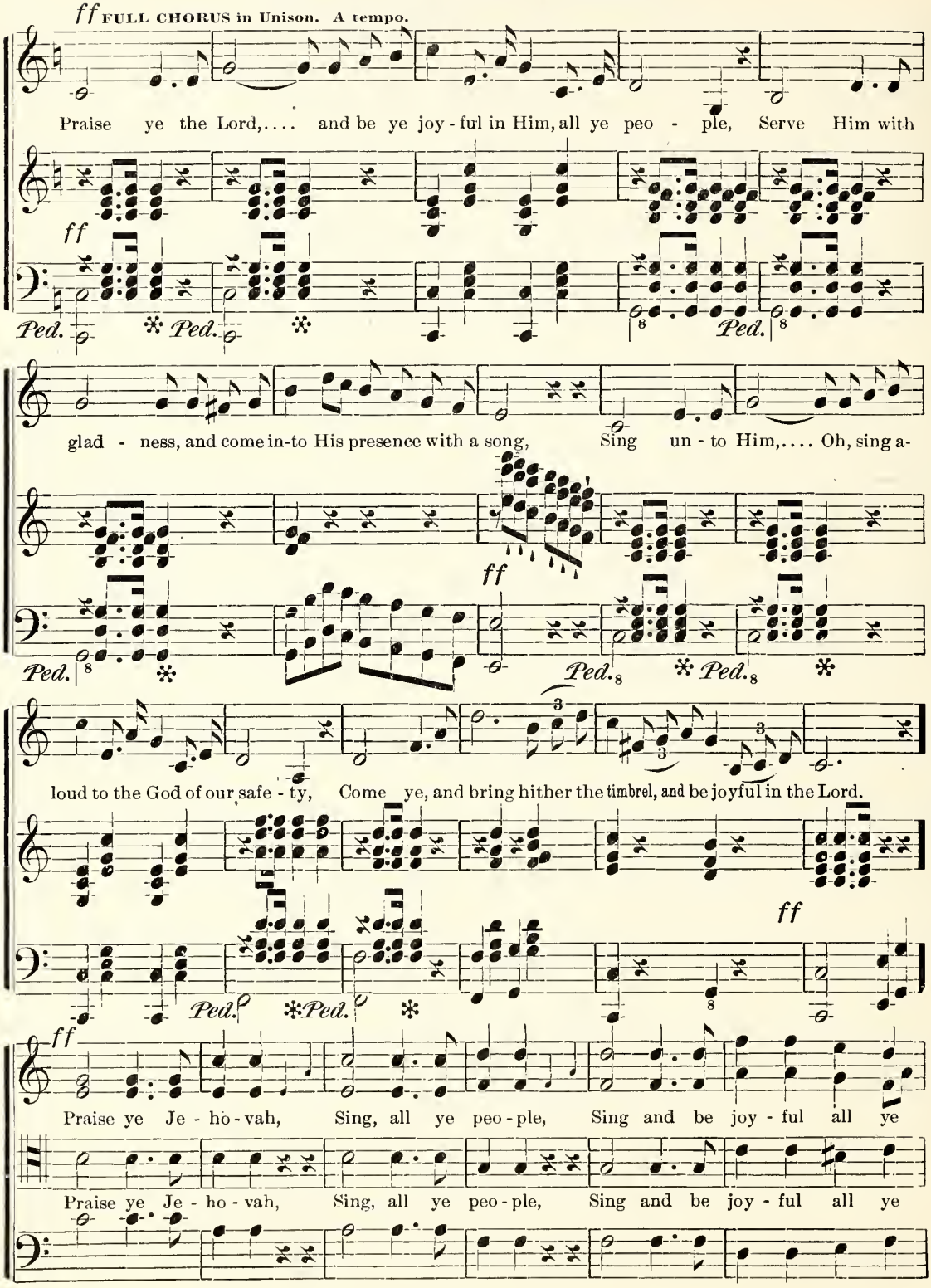
* The following period was suggested by a strain heard in Paris, played by a military band.

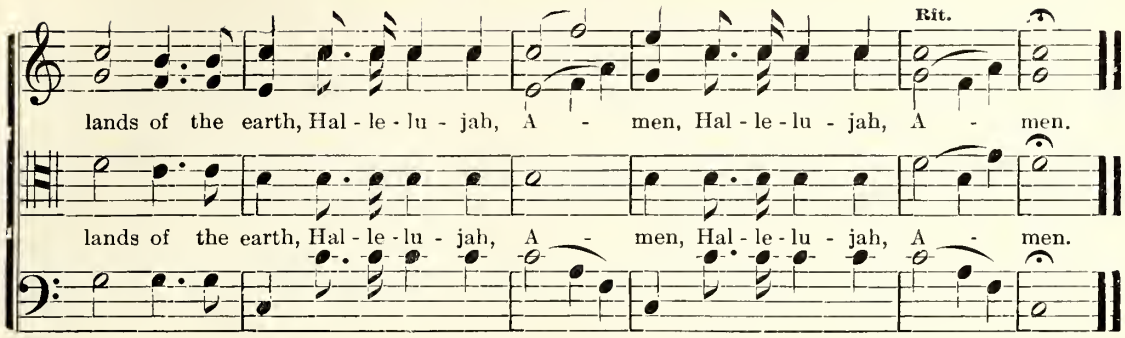
Copyright, 1878, by H. R. Palmer.

Praise Ye Jehovah. Continued.



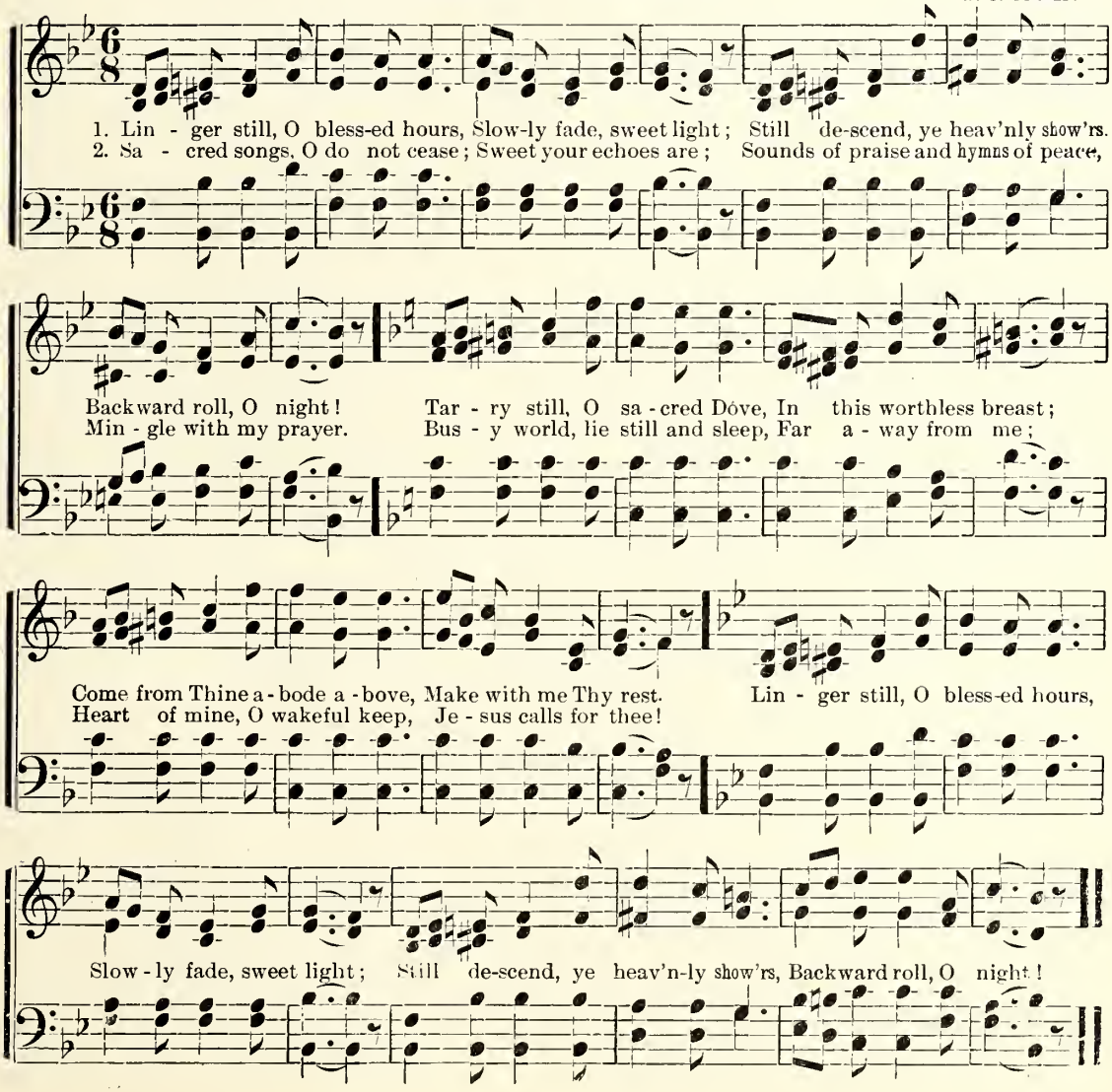

song. Sing un - to Him,.... Oh, sing a-loud to the God of our
ff
p
come in-to His presence with a song, Sing a-loud to God, our strength, and make a joy-ful noise to the
p
safe - ty, Come ye and bring hither the timbrel, and be joyful in the Lord.
God of Ja - cob, Take ye a psalm and bring hither the timbrel, Wake ye the psal-ter-y and harp.
A shade slower.
Oh, give thanks un-to the Lord, Hal - le - lu - jah! Call up - on His ho - ly name, Hal - le-
Oh, give thanks un-to the Lord, Hal - le - lu - jah! Call up - on His ho - ly name, Hal - le-
1
2
lu - jah! Oh, let your songs be of Him, Hal-le - lu - jah! Oh, re - joice in the Lord. Lord.
lu - jah! Oh, let your songs be of Him, Hal-le - lu - jah! Oh, re - joice in the Lord. Lord.


ff FULL CHORUS in Unison. A tempo.
Praise ye the Lord,.... and be ye joy-ful in Him, all ye peo - ple, Serve Him with
ff
Ped. * Ped. * Ped. *
glad - ness, and come in-to His presence with a song, Sing un - to Him,.... Oh, sing a-
ff
Ped. * Ped. * Ped. *
loud to the God of our safe - ty, Come ye, and bring hither the timbrel, and be joyful in the Lord.
ff
Ped. * Ped. *
ff
Praise ye Je - ho - vah, Sing, all ye peo - ple, Sing and be joy - ful all ye
Praise ye Je - ho - vah, Sing, all ye peo - ple, Sing and be joy - ful all ye



SABBATH EVENING.

B. C. UNSELD.



INDEX.

Page.

All for Jesus.....147
Along the Way to School..... 20
Alpine Herdsman, The..... 77
A Morning Song.....112
A Sermon 38
A Summer Shower..... 87

Beautiful Flag of Liberty..... 74
Beautiful Home Far Above 71
Beautiful Moonlight 20
Beauty of Song, The 98
Beside the Flowing River 105
Blessed Is the People.....134
Bless the Lord, O My Soul 142
Bounding Billows..... 34
Boys Wanted 41
Bright Hope..... 50
Bye, Baby 102

Calm, Sunny Day, The..... 91
Cary 11s 76
Cheerful Faces..... 13
Cheerful Labor 23
Christian Union..... 80
Cling to the Mighty One 55
Come and Roam..... 29
Come, Sound His Praise. S. M. 18
Coming Spring, The 42
Coming With the Humming... 79
Confidence. C. M..... 58
Curfew Bells, The.....101

Day-Spring. S. M.....124
Dead March, The 52
Don't Step There 56
Draw Me Closer, Lord.....120
Dreams 96
Dreamy Twilight..... 10
Drifting With the Stream 94

Echo Chorus.....118
Evening Bells..... 30
Evening Rest..... 46
Even Song 65
Evening Sun 31

Faintly Flow 27
Fairy Song 114
Farewell to Earth..... 66
Fare Ye Well, Sweet Summer.. 68
Farmer Boy Is a Jovial Lad, The.108
Fountain of Life and Light 122

Gently Evening Bendeth..... 40
Gently Sighs the Breeze..... 40
Glory Be to God 131
God Is Present.. 16
Good-Night 100

Page.

Gracefully Down... 17
Gracious Promise. 7s..... 45
Grandpa's Advice to the Boys.. 88
Guide Me, O My Saviour..... 66

Happy Home..... 26
Happy J. H..... 37
Hark! The Song of Jubilee ...139
Hildebrand. S. M.....141
Hoe Your Own Row 63
Hope's Promptings 44
Hours of Song 8
How Excellent Is Thy Loving.132
Hoxie..... 79

I Give Myself to Thee 123
In the Key of D We Sing..... 22
In the Key of G We Sing..... 15

Jesus, Lover of My Soul..... 73
Jesus, Lover of My Soul.....126
Jesus Will Come.....124
Jordan's Banks 21
Joyful End 50

Land of Promise.....128
Learn to Say No.....109
Little Snow-Flake 33
List to the Bells 48
Look to Jesus..... 83
Lovely Appear 148
Lovely May..... 53

May, the Beautiful Child 37
May Welcome 44
Mill-Wheel, The..... 51
Minstrels Sing in Many Lays.. 55
Mizraim. 7s 64
Money Maxims 51
Moonlight Sail, The 95
Music Is a Blessing..... 90
Must We Part 23
My Faith Looks Up to Thee...125
My Far-Away Home 119
My Native Land 38

Nearer Home..... 10
Never Fear 46
Never Mind 52
Never Say Fail 25
No Shadows Yonder 152
Now the Day is Over.....151

O Could I Speak the Matchless.136
Old Rail Fence, The 93
O Sunshine..... 76
Our Happy Land 72
Over the River..... 49

Page.

Petre. L. M..... 58
Possession. 8s and 7s.....121
Praise the Lord, O Jerusalem ..144
Praise Ye Jehovah 155
Purer, Dearer, Surer 65

Redeeming Love. 7s..... 60
Religion. 7s..... 41
Rest, Light, Love, Life 25

Sabbath Evening 159
Sea-King's Bride, The..... 97
See the Shades of Evening 67
Shepherd of the Valley..... 69
Sing, Gaily Sing..... 56
Singing 48
Slumber, Dearest 104
Snow-Flake, The..... 89
Sparkling In the Sunlight..... 45
Speak Tenderly..... 28
Spring Is Here..... 43
Stars of the Summer Night....117
St. Nicholas. C. M..... 80
Summer Is Coming 47
Summer Time 32
Summer Time, Farewell..... 78
Sunbeams Are Glancing, The.. 82
Surrounding Grace. 8s and 7s. 70
Sweet Afton 24
Sweet Hour of Prayer 135
Sweet Voice, The 103
Sweetest Place, The..... 42
Swell the Anthem. 7s 15
Skylark, The 35

Take My Life and Let It Be....130
Tarry With Me. 8s and 7s..... 33
'Tis Coming..... 59
Try Again 19
Twilight Song 36

Unseld. L. M.....154
Upward Look..... 62

Voice of Music, The 6

Welcome, Friends of Song 67
What Say the Bells.....110
What to Love..... 61
When Papa Was a Boy 92
When the Days Are Bright 54
When Will Roses Fade..... 32
Who Loves the Trees Best..... 75
Wildwood Dell, The 68
Wind-Whispers 29
Work. 7s 121
Work Song..... 12

Great Anthem Books

CHOICE ANTHEMS

A new, 1925, collection of easy anthems and choir selections. Good subjects and quality music by popular authors. 75c.

SELECT ANTHEMS

A new, 1925, collection of high grade anthems by a number of authors. 75c.

FILLMORE'S POPULAR ANTHEM BOOK

A collection of anthems and songs. A good quality of music adapted to the needs of volunteer choirs and amateur singers. Compiled by J. H. Fillmore. 75c.

ANTHEMS OF DEVOTION AND SERVICE

Compiled by P. T. Kilgour. Choir leaders may expect in this collection a galaxy of anthems that will please. Dr. Kilgour, a good judge of tuneful and useful anthems, has selected from "The Choir" favorite anthems that his choir found to be of permanent value. 224 pages. $1.00.

THE TEMPLE CHOIR

Compiled by Mr. J. C. Irvine. The selections are both English and American. The anthems are such as will be sung over and over again. 208 pages. $1.00.

JEHOVAH'S PRAISE

An anthem book for professional and amateur choirs. These anthems are more or less lengthy and difficult. Of good grade. By Heyser, Lerman, Sudds, Wilde, Myers and others. 224 pages. $1.00.

STANDARD ANTHEMS

J. B. Herbert. Taken from original, striking and pleasing themes found in the works of such writers as Rossini, Bellini, Donizetti, Auber, Meyerbeer and others. 50c.

TRIUMPHANT PRAISE

Fred A. Fillmore. 208 pages. Bound in board. A fine book, not at all difficult. Just such a book as volunteer choirs need. $1.00.

TABERNACLE ANTHEMS

J. B. Herbert. 208 pages. A favorite. Besides the beautiful compositions of the author, he has arranged many popular melodies into very pleasing anthem form. $1.00.

CHORUS ANTHEMS—SCRIPTURE TEXTS

Written and compiled by J. B. Herbert. A compilation of really great chorus anthems selected largely from our extensive list of octavos. Anthems that have proven themselves to be great. 60c.

ANTHEMS FROM THE PSALMS

J. B. Herbert. 176 pages. The Psalms furnish the best themes for anthems, and Dr. Herbert is a master hand at weaving texts into graceful melodies and appropriate harmonies. 75c.

POPULAR ANTHEMS

A collection for volunteer choirs. Good anthems of an easy grade, by many favorite writers. 224 pages. $1.00.

ANTHEMS AND SENTENCES

A reprint from "The New Praise Hymnal," of the collection of anthems and sentences. The selections are all of permanent value. Nominal cost. 15c. Quantities 12c.

CHOIR FAVORITES

A collection of quartets, choruses and anthems, with solos, duets, trios, and quartets connected with them. Every piece in the book a gem. 50c.

THE GOSPEL CHORUS

By Chas. H. Gabriel. One of the finest collections of lengthy gospel songs. Should be in demand by volunteer choirs. Is up-to-date in the style of music that is popular. Bound in heavy paper cover. 75c.

THE NEW CHURCH CHOIR No. 1

By Chas H. Gabriel. A collector of solos, duets, trios, quartets and choruses for choirs. Many of Mr. Gabriel's best sacred songs included. A new departure for choirs from set anthems. 50c.

THE NEW CHURCH CHOIR No. 2

By Chas. H. Gabriel. Similar in plan to No. 1. 50c.

RESPONSES

To be used either before or after prayer. Twenty-seven musical settings by such authors as Geibel, Heyser, Emerson, Herbert, Meyers, Lyon and Fillmore. 15c. Quantities 12c.

FILLMORE'S SACRED DUET BOOK

Eighty octavo pages, bound in manila. The duets are mostly for soprano and alto, with some for tenor and baritone. A valuable feature is that most of the duets are arranged so that a quartet chorus may be added, if wanted. A very desirable collection that will add variety to choir work. The collection is used successfully in Junior Choirs. 60c.

HEYSER'S ANTHEMS AND CHORUSES FOR MEN

A collection of anthems and sacred choruses for male voices. Strong vigorous music of length and dignity; also beautiful, tender selections that will charm singers and audiences. The music is remarkable in that the compass is within reach of ordinary amateur voices. And the music, though effective, is not at all difficult. There are selections for Christmas, Easter, and other anniversaries in the collection. Large octavo size, piano accompaniment. 128 pages. 75c.

LOW-PRICED ANTHEM BOOKS

The following seven low-priced anthem books are worthy of the attention of choir leaders. The authors rank with the best of American composers, and each book possesses choice selections from among their writings. The anthems are not difficult. Prices, 30 cents per copy; at the rate of 25 cents per copy in quantities, not prepaid.

Anthems, No. 1.—J. B. Herbert.
Anthems, No. 2.—H. P. Danks.
Anthems, No. 3.—S. S. Meyers.
Anthems, No. 4.—J. H. Tenney.
Anthems, No. 5.—Finley Lyon.
Anthems, No. 6.—T. M. Towne.
Anthems, No. 7.—Chas. H. Gabriel.

TO CHOIR LEADERS:

EVERY CHOIR AND SONG LEADER should have the Fillmore Descriptive Catalog of Octavo Anthems. We have a list of over 500 Octavo Anthems, of all grades from beginners to professionals. Subjects of all kinds are represented in the list. Samples sent for examination. Let us know the kind you want.

We have Octavos for men's voices, also for women's voices.

Also two-part, three-part, four-part, five-part and six-part selections.

These are all listed in our Octavo Catalog.

Fillmore Music House, 528 Elm St., Cincinnati, O.